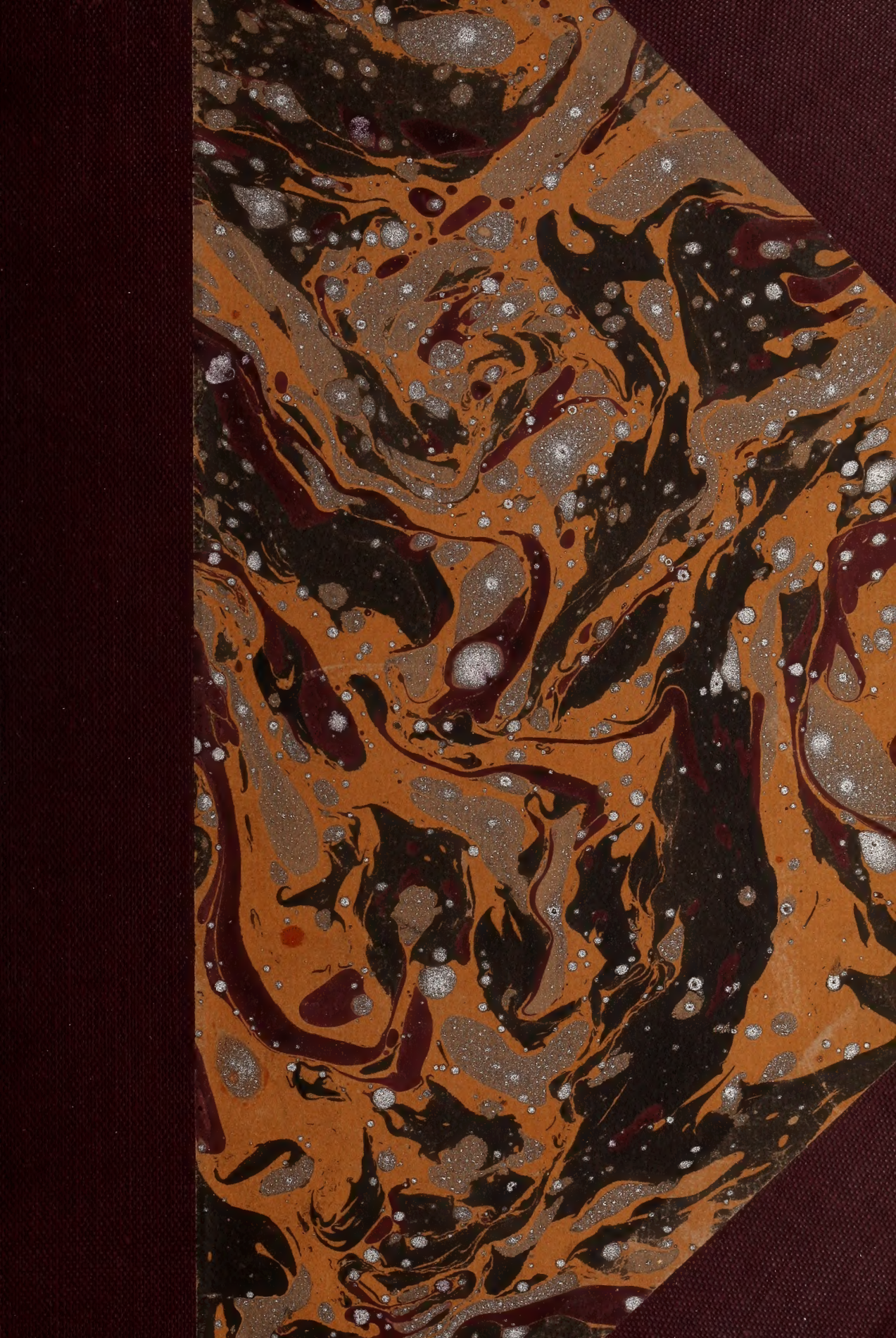

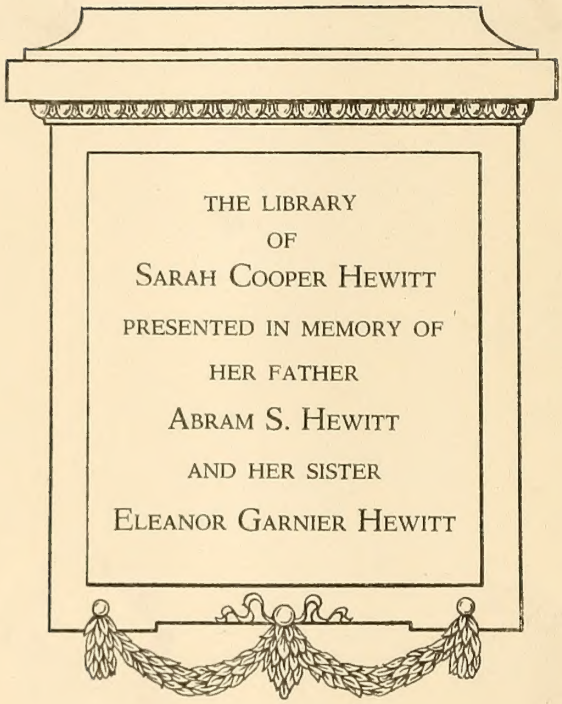
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CATALOGUE OF THE WORKS OF ART

BELONGING TO

THE CITY OF NEW YORK

CATALOGUE
OF THE
WORKS OF ART
BELONGING TO
THE CITY OF NEW YORK
IN
THE CITY HALL

NEW YORK
M C M I X

THE CITY HALL

BY

JOHN McCOMB, JR.

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CATALOGUE
OF THE
WORKS OF ART
BELONGING TO
THE CITY OF NEW YORK

—

PREPARED AND ISSUED BY
THE ART COMMISSION
OF THE CITY OF
NEW YORK

NEW YORK
M C M I X

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THE CITY OF NEW YORK

ART COMMISSION OF THE CITY OF NEW YORK

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January 1, 1901, to December 31, 1903.

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J. CARROLL BECKWITH,
January 1, 1904, to December 31, 1906.

JOHN D. CRIMMINS,
January 1, 1904, to December 31, 1906.

WALTER COOK,
January 1, 1905; resigned June 28, 1907.

JOHN J. BOYLE,
January 1, 1905, to December 31, 1908.

HOWARD MANSFIELD,
January 1, 1906, to December 31, 1908.

INTRODUCTION

INTRODUCTION

PAINTINGS

THE City of New York began its valuable collection of portraits in 1790 by requesting President Washington "to permit Mr. Trumbull to take his portrait to be placed in the City Hall as a monument to the respect which the inhabitants of this City have toward him." In the autumn of 1804—soon after the tragedy at Weehawken—the Common Council commissioned Colonel Trumbull to paint the portrait of Alexander Hamilton. The selection of this artist was a wise one, as he had previously painted several portraits of Secretary Hamilton from life. He also made use of Cerracchi's white marble bust of Hamilton (now in the Lenox Library). For seventy-five years the Common Council continued this policy of securing the portraits of distinguished men, not officially connected with the State or City, but who by conspicuous public service had won the admiration of its inhabitants.

The series of Governor's portraits was begun in 1791, when Colonel Trumbull was commissioned to take the portrait of Governor George Clinton. The collection includes the portrait or each Governor of New York, from Governor George Clinton to Governor Dix.

In 1804 the Common Council commissioned Colonel Trumbull to paint the portraits of "the chief magistrates of this City since the Revolution." This order included Mayors Duane, Varick, and Livingston, and the City continued to have portraits of its Mayors painted down to Mayor Gunther.

The City has in its collection four portraits of Washington, three of Clay, and four of De Witt Clinton. There were two of Governor

Stuyvesant painted and paid for by the City, but one of them has disappeared.

In addition to securing for the City this invaluable collection of portraits, the Common Council showed its lively interest in art by occasionally visiting in a body a public exhibition of paintings. Sometimes they not only visited it themselves but passed a resolution urging the citizens "to avail themselves of an opportunity to improve their taste" by going to see a painting such as "The Court of Death," by Rembrandt Peale, exhibited at the Academy in 1820.

The Common Council of Brooklyn confined itself in the main to securing portraits of the Mayors of the City. It began its collection in 1834 with the portrait of Mayor George Hall, and attempted to secure the portrait of every Mayor to 1898, the year of consolidation. It has failed, however, to secure the portraits of three Mayors, who refused to sit for their portrait on the ground that in their opinion it was not a legitimate expenditure of public money. In addition to its Mayors, Brooklyn purchased two of the portraits of Washington and one of Clay. The portraits of Judges in the County Court House and Hall of Records in Brooklyn were all presented to the City.

These portraits hang in various public buildings throughout the City. By far the largest number are to be found in the City Hall, but by referring to the geographical index, at the end of the book, it will be seen that they decorate the walls of many municipal offices.

Until the establishment of the Art Commission in 1898, the care of paintings was entrusted to different officials, so that at various times each of the following have been custodians of the paintings: The keeper of the City Hall; Clerk of Common Council; Committee on Arts and Sciences, and the Department of Public Works.

SCULPTURE

In the years between the founding of the United States Government and 1850 various attempts were made to induce the Common Council to erect statues to distinguished men, and individuals and certain societies sought to enlist the coöperation of the citizens to honor men in this way. All efforts to secure either public or private

funds for erecting statues were unsuccessful during the first sixty years following the Revolution. The first piece of sculpture bought by the City was the white marble bust of Henry Clay, purchased in 1852, although a few busts were presented to the City much earlier than this.

The record in Brooklyn and the other boroughs is as bare as that of Manhattan. While, to-day, the City of New York possesses many statues, monuments, and fountains, nearly all of them have been presented to the municipality. The citizens have been liberal in this respect, and the streets and parks are adorned in many places with masterpieces of sculpture.

In the preparation of this catalogue, it has been found necessary to examine the manuscript and printed proceedings of the legislative bodies of Manhattan and Brooklyn, the ledgers and journals of the Comptroller's office, as well as many works of reference. Until this investigation was undertaken comparatively little was known about the works of art belonging to the city. This catalogue is believed to give, for the first time, accurate and authentic information. Nothing has been taken on faith. Every fact has been verified. Wherever uncertainty exists that fact has been indicated and in such cases it is hoped that the circulation of this catalogue may elicit further information. A card catalogue in the offices of the Commission contains the reference for every fact stated.

All inscriptions have been copied verbatim, without attempting to correct the errors, if any, contained therein. Where it has been possible to decipher the signature of the artist, this has been given. The asterisk (*) is used to indicate the fact of official approval by the Art Commission, before acquisition by the City.

In determining whether a painting, sculpture, or structure is a work of art, the definition used in the Charter in defining the powers of the Art Commission has been liberally construed. Section 637 provides: "The term 'work of art,' as used in this title, shall apply to and include all paintings, mural decorations, stained glass, statues, bas-reliefs, or other sculptures, monuments, fountains, arches, or other structures of a permanent character intended for ornament or commemoration."

In selecting the works of art for reproduction, a somewhat different method has been adopted than is customary in the ordinary catalogue. Three factors have been considered in the selection of

an object reproduced in this volume—its excellence as a work of art, the prominence of the subject of the portrait or statue, and its rarity.

It may be mentioned that time has had its effect upon many of the portraits, and that some of them are so placed that photographs suitable for successful reproduction were not obtainable—and therefore such subjects have lost much of their original effectiveness.

The portraits are arranged in the order in which they were acquired by the City. Those of which no record of their acquisition has been found have been placed at the end of the list.

The mural decorations, stained glass, and sculpture are arranged geographically.

This catalogue includes only the works of art acquired by the City previous to September 1, 1908.

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CATALOGUE OF WORKS OF ART

—

PAINTINGS

ACQUISITION

1732–1799

ARTIST

JOHN TRUMBULL

WEARING a Colonial uniform of buff and blue with black boots, he stands, with right knee bent, beside a white horse. His head is turned slightly to the left, with the eyes looking straight ahead. His right arm, raised on a level with his shoulder, rests on the horse's saddle, and the hand, loosely holding the reins, drops forward over the pommel. His left hand, resting against his hip, holds his sword. The horse, with left foreleg raised, is biting at the bit. In the immediate background is a view of Bowling Green, with a pedestal standing in the center of a circular grass plot surrounded by an iron fence. In the immediate right background is seen the corner of a building before which stands a soldier saluting two mounted officers followed by others coming around the corner of a stone wall. Extending part way across the scene in the middle background is a paling behind which, on the left, are long, low wooden barracks with the Stars and Stripes floating from a flagstaff. New York Bay, covered with many vessels, is shown as far as the Narrows, and from its opposite shore rise the hills of Staten Island.

GEORGE WASHINGTON

SIGNED: JN. TRUMBULL NEW YORK 1790

BY

JOHN TRUMBULL

Height 108 in., width 145 in. Painted for the City in 1792.

GEORGE WASHINGTON

BY

JOHN TRUMBULL

CATALOGUE

PAINTINGS

ARRANGED IN THE ORDER OF THEIR
ACQUISITION BY THE CITY

GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

ARTIST

JOHN TRUMBULL

1756–1843

WEARING a Colonial uniform of buff and blue with black cavalry boots, he stands, with right knee bent, beside a white horse. His face is turned slightly to the left, with the eyes looking straight ahead. His right arm, raised on a level with his shoulder, rests on the brown saddle, and the hand, loosely holding the reins, drops forward over the pommel. His left hand, resting against his hip, holds his chapeau and sword. The horse, with left foreleg raised, is biting its knee. In the immediate background is a view of Bowling Green, with a pedestal standing in the center of a circular grass plot surrounded by an iron fence. In the immediate right background is seen the corner of a building before which stands a soldier saluting two mounted officers followed by others coming around the corner of a stone wall. Extending part way across the scene in the middle background is a paling, behind which, on the left, are long, low brick barracks with the Stars and Stripes floating from a flagstaff. New York Bay, covered with many vessels, is shown as far as the Narrows, and from its opposite shore rise the hills of Staten Island.

SIGNED: JN. TRUMBULL NEW YORK 1790

Height, 108 in.; width, 72 in. Painted for the City in 1790.

GEORGE CLINTON

1739–1812

GOVERNOR OF NEW YORK, 1777–95; 1801–04
VICE-PRESIDENT OF THE UNITED STATES, 1805–12

ARTIST

JOHN TRUMBULL

1756–1843

DRESSED in a Colonial uniform of buff and blue, he stands on the alert in the foreground of a wild and picturesque landscape. He is in full front view with his head turned a little to the right; his eyes, slightly raised, look straight ahead into the distance. In his right hand is a drawn sword with the point resting on the ground; his left, holding a glove, hangs at his side. In the left foreground lie two cannon balls at the base of a pile of rocks surmounted by trees in autumn foliage. The butt of a cannon lying on the ground projects into the right foreground; beyond, a battle between British and Colonial troops is raging on the border of a lake, and against the farther shore at the base of mountains are several vessels on fire, while above the scene rises the thick smoke of battle.

SIGNED: J. TRUMBULL 1791

Height, 108 in.; width, 71½ in. Painted for the City in 1791.

—

JOHN JAY

1745–1829

GOVERNOR OF NEW YORK, 1795–1801

ARTIST

JOHN TRUMBULL

1756–1843

DRESSED in black and wearing a powdered wig, he stands leaning lightly on his right elbow, which rests on the back of an armchair upholstered in dark red brocade. He is in three-quarters view to the right, with face and eyes turned in the same direction. His left foot is advanced with the knee slightly bent, and his extended left hand rests with the index finger between the pages of a book standing on a table with an ample dark-green cover. Over his head is draped in ample folds around the bases of two columns a dark-red curtain, beneath which glimpses of blue sky are shown through thick, brown clouds.

Height, 89 in.; width, 60½ in. Painted for the City in 1805.

GEORGE CLINTON

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 4

GEORGE CLINTON

1739–1812

ARTIST

DRESSED in a Colonial uniform of buff and blue, he stands in the
foreground of a wild and picturesque landscape. His
head, in full three-quarter view with the head turned a little to the right, has
slightly raised dark straight ahead into the distance. In
his right hand is a drawn sword with the point resting on the
ground, his left holding a
foreground lie two cannon balls at the base of a pile of rocks sur-
mounted by
on the ground projects
between British and C
lake, and against the
several vessels on fire,
of battle.

Height, 108

GOVERNOR

Dressed in black and wearing a powdered wig, he stands leaning
against a table, which rests on the back of an armchair
upholstered in dark red morocco. He is in three-quarters view to
the right, with face and eyes turned in the same direction. His
left foot is advanced, the knee slightly bent, and his forefinger
left hand rests with the index finger between the pages of a book
standing on a table with an ample dark-green cover. Over his
head is
darkened
through thick, brown clouds.

Height, 89 in.; width, 60

Painted for the City in 1805.

ALEXANDER HAMILTON

1757–1804

SECRETARY OF THE TREASURY, 1789–95

COMMANDER-IN-CHIEF UNITED STATES ARMY, 1799–1804

ARTIST

JOHN TRUMBULL

1756–1843

STANDING in a graceful and dignified attitude with right foot advanced, the taper fingers of the left hand resting on his hip, and his right hand, extended a little below the shoulder, palm upward, in gesture, is the figure of a gentleman, dressed in black, with knee-breeches, white stock and tie. He is in three-quarters view to the left, with his face and eyes in the same direction. In the right background is a mahogany armchair upholstered in brown, above which hangs a dark red curtain looped in deep folds above the head of the figure. In the left foreground, against the pedestal of two large marble columns, is a mahogany table, upon which are books and documents, and across the corner is spread out a large manuscript. Beneath the table are several large books and a loosely-rolled document.

Height, 94 in.; width, 60 in. Painted for the City in 1805.

—

JAMES DUANE

1733–1797

MAYOR OF NEW YORK, 1784–89

ARTIST

JOHN TRUMBULL

1756–1843

THE head and shoulders of a gentleman with long powdered hair, curling at the ends, is in front view with his face turned to the left and his keen, dark eyes looking straight ahead. He is dressed in a black suit with white stock and jabot, and above his left shoulder is shown a mass of dark red drapery.

Height, 30 in.; width, 24 in. Painted for the City in 1805.

RICHARD VARICK

1753–1831

MAYOR OF NEW YORK, 1789–1801

ARTIST

JOHN TRUMBULL

1756–1843

THIS is the half-length figure of an elderly gentleman of refined and noble mien, dressed in black, with an ample white tie. He sits beside a column in three-quarters view to the right, with his left hand resting on his other wrist, and his face turned toward the front, while his large brown eyes, with a placid expression, look straight before him. Beyond the column in the right background is shown the sky with sunset clouds.

Height, 31 in.; width, 25 in. Painted for the City in 1805.

—

EDWARD LIVINGSTON

1764–1836

MAYOR OF NEW YORK, 1801–03

ARTIST

JOHN TRUMBULL

1756–1843

THIS shows the head and shoulders of a man in three-quarters view to the left, his large eyes looking calmly at the spectator. He wears a plain suit of black, with ample white stock.

Height, 31 in.; width, 25 in. Painted for the City in 1805.

—

MARINUS WILLETT

1740–1830

MAYOR OF NEW YORK, 1807–08

ARTIST

JOHN TRUMBULL

1756–1843

DRESSED in a simple suit of black with a white stock is the head and shoulders of a gentleman in three-quarters view to the left, with his face turned toward the front, and his eyes looking directly at the spectator.

Height, 31 in.; width, 25 in. Painted for the City in 1808.

JOHN JAY
BY
JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 4

RICHARD VARICK

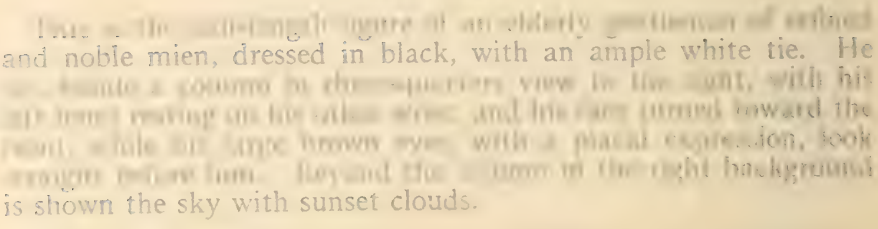
(1753–1831)

MAYOR OF NEW YORK, 1789–1801

ARTIST

JOHN TRUMBULL

(1756–1843)



This is the half-length figure of an elderly gentleman of refined and noble mien, dressed in black, with an ample white tie. He stands a quarter to three-quarters view to the right, with his left hand resting on his cane, and his face turned toward the front, while his large brown eyes, with a placid expression, look straight before him. Beyond the column in the right background is shown the sky with sunset clouds.

Height, 31 in.; width, 25 in. Painted for the City in 1805.

EDWARD

MAYOR

This shows the h
view to the left, his
wears a plain suit of

width,

MARINUS WILLETT

(1740–1830)

MAYOR OF NEW YORK, 1807–08

ARTIST

JOHN TRUMBULL

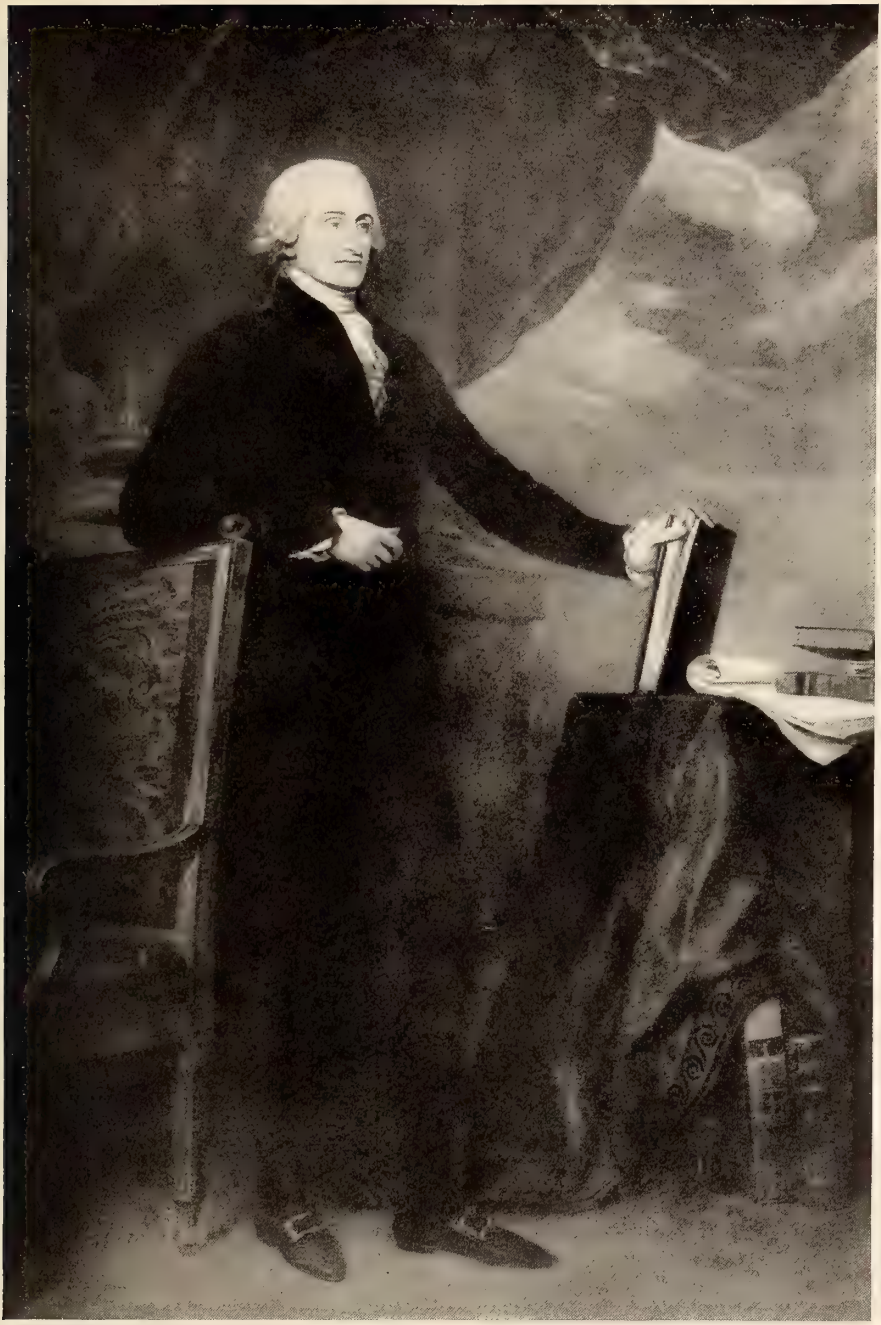
Dressed in a simple suit of black with a white stock is the head and shoulders of a gentleman in three-quarters view to the left,

JAY, JOHN

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 3



MORGAN LEWIS

1754–1844

GOVERNOR OF NEW YORK, 1804–07

ARTIST

JOHN TRUMBULL

1756–1843

THIS is a full-length figure of an officer, dressed in Colonial uniform, with collar and cuffs ornamented with bars of red and gold braid and, beneath a brown leather belt, a red silk sash with long ends hangs from the left hip. He stands in nearly front view, and the eyes, turned slightly to the right, look with quizzical expression at the spectator. His right hand, loosely holding a glove, hangs at his side, and his left rests on the hilt of a sword with a richly ornamented scabbard. Over a chair, in the right background, is thrown a red-lined, black cloak with embroidered edge. Beyond a fluted column in the left background are shown a few trees in autumn foliage against a blue sky with white clouds.

Height, 95 in.; width, 61 in. Painted for the City in 1808.

—

DANIEL D. TOMPKINS

1774–1825

GOVERNOR OF NEW YORK, 1807–17

VICE-PRESIDENT OF THE UNITED STATES, 1817–25

ARTIST

JOHN TRUMBULL

1756–1843

THE figure of a gentleman dressed in black, in easy, graceful pose, stands in three-quarters view to the left with the right foot advanced and the knee slightly bent. His face is turned toward the front and his calm blue eyes look straight out of the picture. His left hand hangs at his side, and his right, holding a roll of manuscript, rests on papers spread near four large books across the corner of a mahogany desk, behind which is shown the lower part of a column. In the right background are shown a mahogany armchair upholstered in red and the pedestal and lower parts of columns. A rich brown tone pervades the entire picture.

Height, 94½ in.; width, 61½ in. Painted for the City in 1808.

PETER STUYVESANT

1592–1672

GOVERNOR OF NEW YORK, 1647–1664

ARTIST

JOHN TRUMBULL

1756–1843

THE head and bust of a man is seen in three-quarters view to the right, the eyes looking directly at the spectator. He wears a black skull cap, a broad white collar, steel armor, and an orange sash over the right shoulder.

Height, 30 in.; width, 25 in. — Copied for the City in 1808.

JONATHAN WILLIAMS

1750–1815

CHIEF-ENGINEER, UNITED STATES ARMY, 1805–12

ARTIST

THOMAS SULLY

1783–1872

DRESSED in a military coat with gold epaulettes is a half-length figure in three-quarters view to the right, with his face and eyes in the same direction. His right arm rests on a book and the hand holds a partly unrolled plan of fortifications.

Height, 30 in.; width, 26 in. — Painted for the City in 1813.

STEPHEN DECATUR

1779–1820

AN AMERICAN NAVAL OFFICER

ARTIST

THOMAS SULLY

1783–1872

THE officer, dressed in a Colonial uniform, with large epaulettes, stands erect and alert, with left foot advanced, his right side to the spectator and his face turned slightly toward the front. His right hand is supported on the hilt of his sheathed sword, the point of the scabbard resting on the ground, and his left rests near a portfolio on the brown pedestal of a fluted column. In front of him are seen Castle William and New York Bay as far as the Narrows.

SIGNED: T. S. 1814

Height, 94 in.; width, 66 in. — Painted for the City in 1814.

ALEXANDER HAMILTON

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 5

PETER STUYVESANT

ARTIST

The head and bust of a man is seen in three-quarters view to the right, the eyes looking directly at the spectator. He wears a black skull cap, a broad white collar, steel armor, and an orange sash over the right shoulder.

Height, 30 in.; width, 25 in. Copied for the City in 1808.

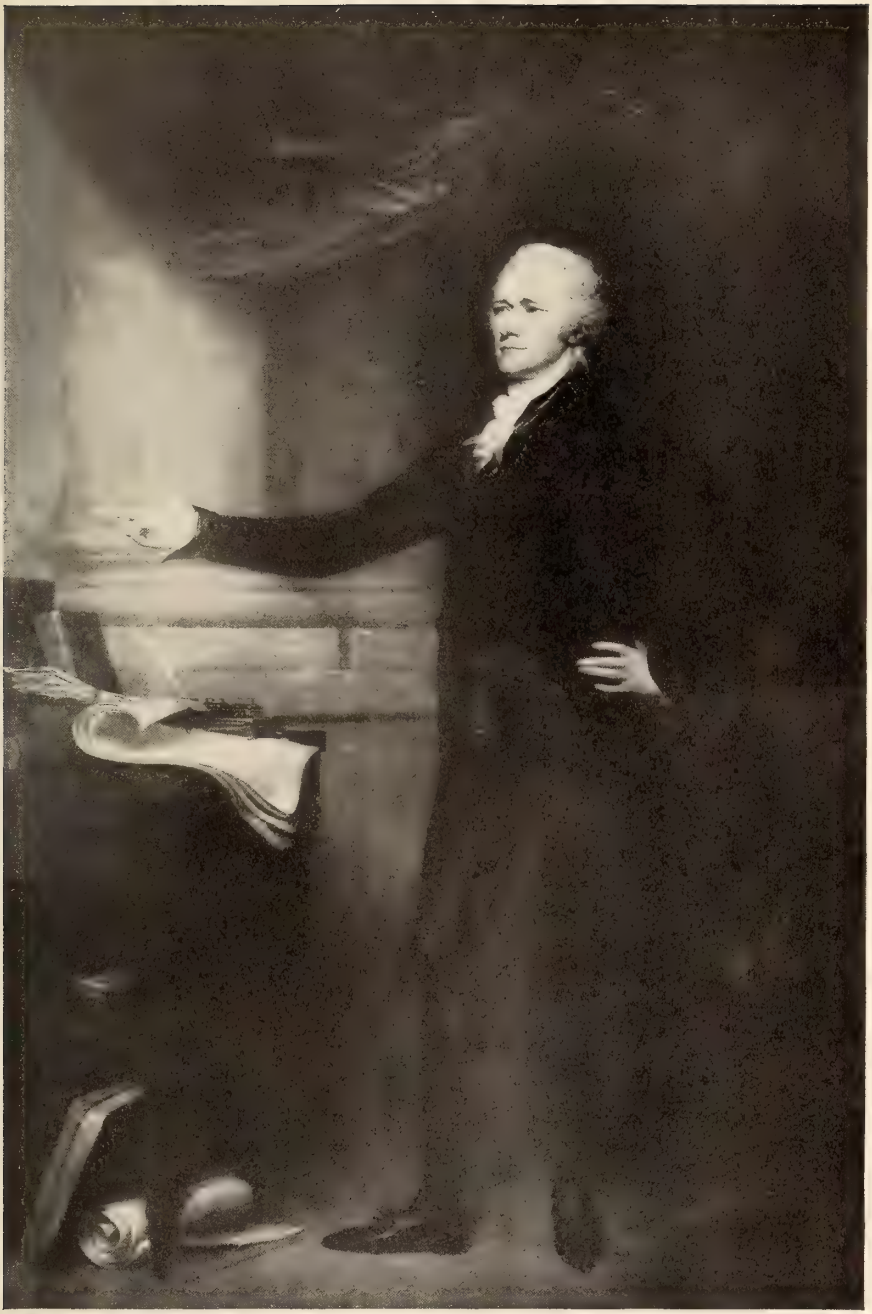
JONATHAN WILLIAMS

figure in three-quarters view

Height, 30 in.; width,

stands erect and alert, with left foot advanced, his right side to the spectator and his face turned slightly toward the front. His right hand is supported on the hilt of his sheathed sword, the point of the scabbard resting on the ground, and his left rests near a portfolio on of a fluted column. In front of him are seen

Height, 94 in.; width, Painted for the City in 1814.



WILLIAM BAINBRIDGE

1774–1833

COMMANDER OF THE "CONSTITUTION," DEC. 29, 1812

ARTIST

JOHN WESLEY JARVIS

1780–1840

DRESSED in a naval uniform of white trousers and blue coat, with two rows of brass buttons, the officer stands bareheaded on the deck of a ship, in front view, with his face turned to the right and his eyes gazing straight ahead. His weight is supported entirely on his right leg and his raised left foot rests on cannon balls in a case. The thumb of the left hand hangs in the trousers' pocket, while the right, grasping a drawn sword, drops at his side. In the background a cloud of thick smoke pervades nearly the whole scene, and in the right are shown various parts of a battleship.

SIGNED: JARVIS

Height, 88 in.; width, 60 in. Painted for the City in 1814.

—

ISAAC HULL

1773–1843

A COMMODORE

ARTIST

JOHN WESLEY JARVIS

1780–1840

A STURDY naval officer, dressed in a uniform of white trousers and blue coat, with a double row of brass buttons, stands on the deck of a ship, in nearly front view, with his eyes, slightly turned, looking mildly at the spectator, and his left hand resting beside a field-glass on a capstan. His right hand holds a drawn sword resting on its point on the deck, and at his feet in the left foreground lies a chapeau. The background is filled with smoke, through which the shrouds of a ship are seen.

SIGNED: JARVIS

Height, 94 in.; width, 60 in. Painted for the City in 1815.

ALEXANDER MACOMB

1782–1841

COMMANDER-IN-CHIEF UNITED STATES ARMY, 1828–41

ARTIST

SAMUEL L. WALDO, A.N.A.

1783–1861

In a landscape indistinctly representing a battle-field, an officer, in Colonial uniform, with a light-blue ribbon around his neck, stands in three-quarters view to the right, with his face turned toward the front and the eyes looking calmly at the spectator. His left foot is advanced, with the knee bent, and his left hand, holding a chapeau with white pompon, rests on the hilt of a sheathed sword as a cane, while his right, clasping the tassels of his red sash, rests against his hip. The breech of a cannon is shown lying in the dust in the left foreground, and beyond is a soldier holding a white horse. In the right background the wheel of a gun-carriage leans on its broken axle. The sky is nearly hidden by smoke.

SIGNED: S. L. WALDO

Height, 94 in.; width, 60 in. Painted for the City in 1815.

—

THOMAS McDONOUGH

1783–1825

AN AMERICAN NAVAL OFFICER

ARTIST

JOHN WESLEY JARVIS

1780–1840

Dressed in a uniform of blue coat with gold epaulettes and two rows of brass buttons, white trousers and moderately tall boots, an officer stands in front view with his face turned to the right. His left arm rests against his hip and his right is extended somewhat behind him, with the hand holding a naval hat, resting on an edge of rock under a clump of trees. In the right background is shown a bay with ships at anchor and with hills on its farther shore, beneath an orange-colored sky.

SIGNED: JARVIS

Height, 94 in.; width, 60 in. Painted for the City in 1815.

JAMES DUANE
BY
JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 5

ALEXANDER MACOMB

1782–1841

COMMANDER-IN-CHIEF UNITED STATES ARMY, 1828–41

ARTIST

SAMUEL L. WALDO, A.N.A.

1783–1861

In a landscape substantially representing a battle-field, an officer, in colonial uniform, with a light-blue ribbon around his neck, stands in three-quarters view to the right, with his face turned toward the front and the eyes looking calmly at the spectator. His left foot is advanced, with the knee bent, and his left hand, holding a chapeau with white pompon, rests on the hilt of a sheathed sword as a cane, while his right, clasping the tassels of his red sash, rests against his hip. The breech of a cannon is shown lying in the grass in the left foreground, and beyond it a soldier holding a white horse. In the right background the wheel of a gun-carriage leans on its broken axle. The sky is nearly hidden by smoke.

SIGNED: S. L. WALDO

Height, 94 in.; width, 60 in. Painted for the

THOMAS McD

1783–1809

AN AMERICAN NAVAL

1783–1809

JOHN WESLEY JARVIS

1780–1840

Dressed in a uniform of blue coat with gold epaulettes and two rows of brass buttons, white trousers and moderately tall boots, an officer stands in front view with his face turned to the right. His left arm rests against his hip and his right is extended somewhat behind him, with the hand holding a naval hat, resting on an edge of rock under a clump of trees. In the right background is shown a bay with ships at anchor and with hills on its farther shore, be-

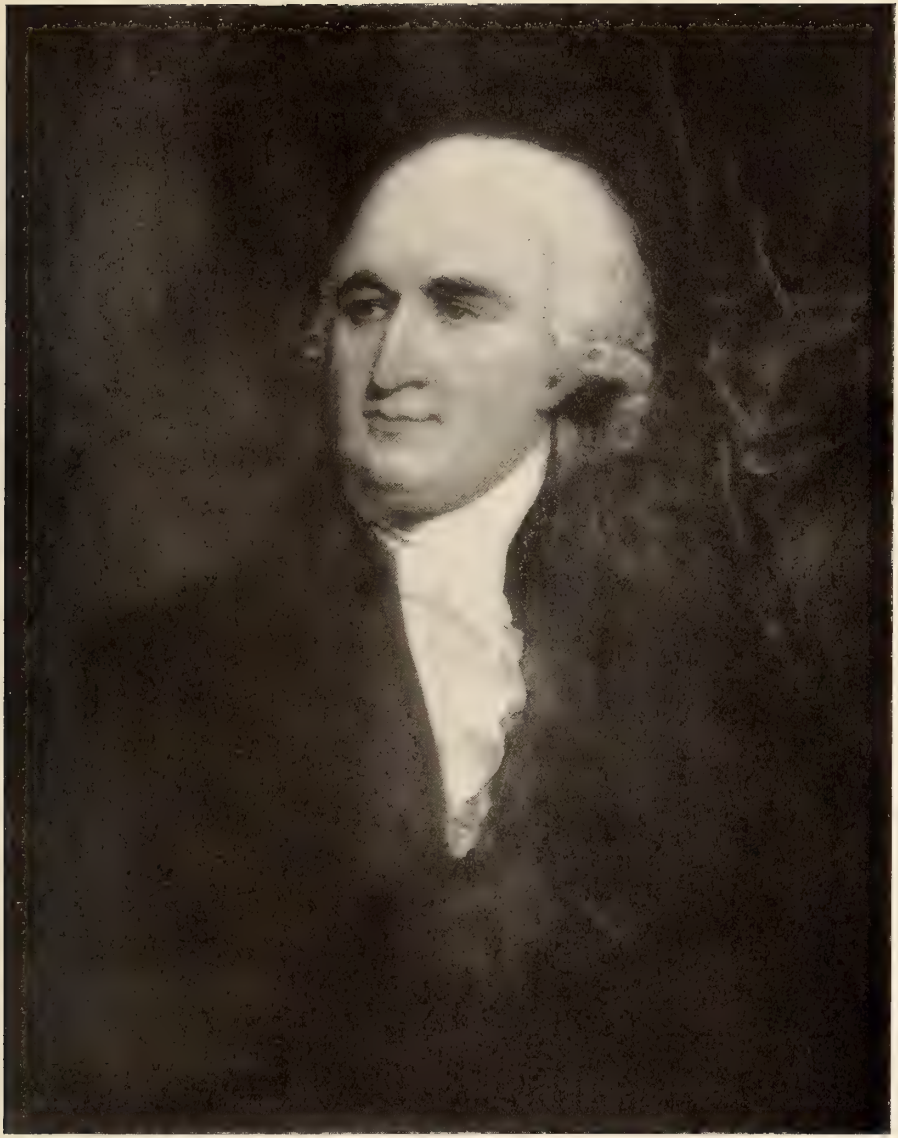
neath an

JAMES DUANE

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 5



JACOB BROWN

1775–1828

GENERAL-IN-CHIEF UNITED STATES ARMY, 1821–28

ARTIST

JOHN WESLEY JARVIS

1780–1840

THE figure of an officer dressed in Colonial uniform is represented standing on a battle-field, in front view, with the eyes looking directly at the spectator. His left foot is slightly advanced with the knee bent, and his left hand holds a pair of gloves against his breast, while his right, hanging by his side, grasps a drawn sword. In the right background are dimly seen two troopers galloping furiously, and clouds of smoke rise in the left background.

Height, 94 in.; width, 60 in. Painted for the City in 1815.

—

OLIVER HAZARD PERRY

1785–1819

COMMANDER ON LAKE ERIE, 1812–13

ARTIST

JOHN WESLEY JARVIS

1780–1840

A YOUNG naval officer, surrounded by three sailors without coats, is standing bareheaded, in an attitude of decisive action, in a green rowboat. His dark blue naval coat is wide open, showing his white waistcoat, ruffled shirt, and black stock, which, with white trousers and black belt, complete his uniform. His left foot, with the knee much bent, rests on one seat of the boat, and his right foot on another. His body leans to the right, in front view with his face, framed in auburn hair and side whiskers, turned to the left and his brown eyes gazing straight ahead. His tightly clenched right hand is thrust downward at his side; his left arm, enveloped in a pennant, is outstretched, with the hand pointing toward a vessel under full sail in the right background. One of the sailors, dressed in a blue and white striped shirt, is kneeling behind the officer on the left, another grasping an oar sits at his feet, while the third, with red waistcoat, is kneeling at the right and pushing with a pike against the side of a vessel on fire in the immediate background.

Height, 96 in.; width, 60 in. Painted for the City in 1816.

JACOB RADCLIFF

1764–1841

MAYOR OF NEW YORK, 1810–11; 1815–18

ARTIST

JOHN TRUMBULL

1756–1843

AGAINST red drapery hangings is the head and shoulders of a man in three-quarters view to the right, with his face turned toward the front, and his eyes looking directly at the spectator. He is dressed in a roll-collared black coat, a white stock, and jabot.

Height, 31 in.; width, 25 in. Painted for the City in 1816.

—

JOSEPH GARDNER SWIFT

1783–1865

UNITED STATES SURVEYOR, PORT OF NEW YORK, 1818–27

ARTIST

JOHN WESLEY JARVIS

1780–1840

STANDING in an extensive landscape is the figure of a man dressed in a uniform of dark blue with a single row of small brass buttons and gold epaulettes. He is in nearly front view with his face turned slightly to the right and his eyes looking straight ahead. Over his left arm hangs a heavy gray cloak and the hand holds a high-crowned hat, while his clenched right hand hangs at his side. In the background are seen groups of laborers, while on the extreme right stands an orderly holding a saddled horse. Beyond the men is a body of water, with low hills on its farther shore.

SIGNED: JARVIS

Height, 94 in.; width, 60 in. Painted for the City in 1817.

RICHARD VARICK

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 6

EW YORK 1815–18

ree-quarters view to the right, with his face turned
front, and his eyes looking directly at the spectator.
sed in a roll-collared black coat, a white stock, and jabot.

nted for the City in 1816.

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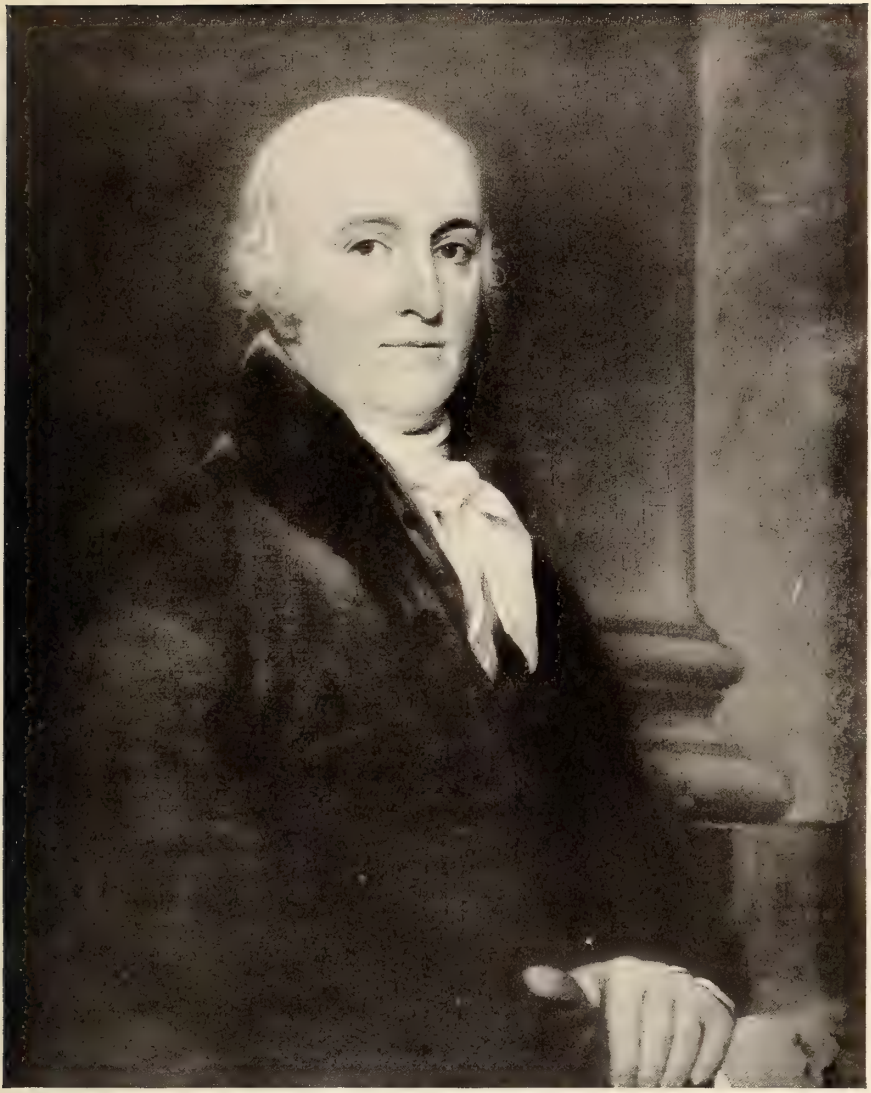


CADWALLADER DAVID COLDEN

1769–1834

MAYOR OF NEW YORK, 1818–21

ARTIST

SAMUEL L. WALDO, A.N.A.

1783–1861

THIS is the head and shoulders of an elderly gentleman, in three-quarters view to the left, with his face turned nearly to the front and his eyes looking mildly at the spectator. He is dressed in black with a white linen stock.

Height, 30 in.; width, 25 in. Painted for the City in 1819.

—

JAMES MONROE

1758–1831

PRESIDENT OF THE UNITED STATES, 1817–25

ARTIST

JOHN VANDERLYN

1776–1852

THE white knee-breeches, waistcoat, stockings, and shirt ruffle, with black coat and shoes, give an air of distinction and elegance to the figure of a man standing in front view with his face turned to the right and the eyes looking straight ahead. His left foot is advanced, and his left hand is supported by the thumb in the trousers' pocket, while his right hand rests on a large map of Florida partly unrolled on a table covered with green drapery. A strip of red plush with yellow fringe hangs from the corner above the table, under which lie two large books. In the right background stands an armchair upholstered in red, and beyond, through a window, the corner of a building is shown against a dull gray sky.

SIGNED: J. VANDERLYN 1822

Height, 100 in.; width, 64 in. Painted for the City in 1822.

ANDREW JACKSON

1767–1845

PRESIDENT OF THE UNITED STATES, 1829–37

ARTIST

JOHN VANDERLYN

1776–1852

DRESSED in a uniform of blue coat, white trousers, high cavalry boots, and a red sash tied about his waist in a large bow on the right hip, he stands alert on a battle-field, with his anxious face turned a little to the left and his eyes slightly raised, gazing straight ahead. Grasped in his right hand, resting on the left hip, a sword is swung out horizontally, and a heavy cloak is carried across the left arm with a chapeau in his hand. In the left background an excited sorrel charger is held by an orderly with shako and white pompon. Soldiers in action are seen in the right background, and over all rises the thick smoke of battle.

SIGNED: J. VANDERLYN 1823

Height, 96 in.; width, 64 in. Painted for the City in 1823.

—

STEPHEN ALLEN

1767–1852

MAYOR OF NEW YORK, 1821–23

ARTISTS

SAMUEL L. WALDO, A.N.A.

1783–1861

AND

WILLIAM JEWETT, A.N.A.

1795–1873

THIS is the half-length figure of a sturdy, cheerful-faced man, in three-quarters view to the right, with the eyes looking straight out of the picture. His right hand grasps the first page of a document with the arm resting on a table beside letters and papers, while behind his right shoulder hangs a piece of red drapery.

SIGNED: WALDO & JEWETT, 1824

Height, 32 in.; width, 26 in. Painted for the City in 1824.

EDWARD LIVINGSTON

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 6

ANDREW JACKSON
1767–1845

ARTIST
JOHN VANDERLYN
1776–1852

DRESSED in a uniform of blue coat, white trousers, high cavalry boots, and a red sash tied about his waist in a large bow on the right hip, he stands alert on a battle-field, with his anxious face turned a little to the left and his eyes slightly raised, gazing straight ahead. Grasped in his right hand, resting on the left hip, a sword is swung out horizontally, and a heavy cloak is carried across the left arm with a chapeau in his hand. In the left background an excited sorrel charger is held by an orderly with shako and white pompon. Soldiers in action are seen in the right background, and over all rises the thick smoke of battle.

Height, 96 in.; width, 64 in.

STEPHEN ALLEN
1767–1851

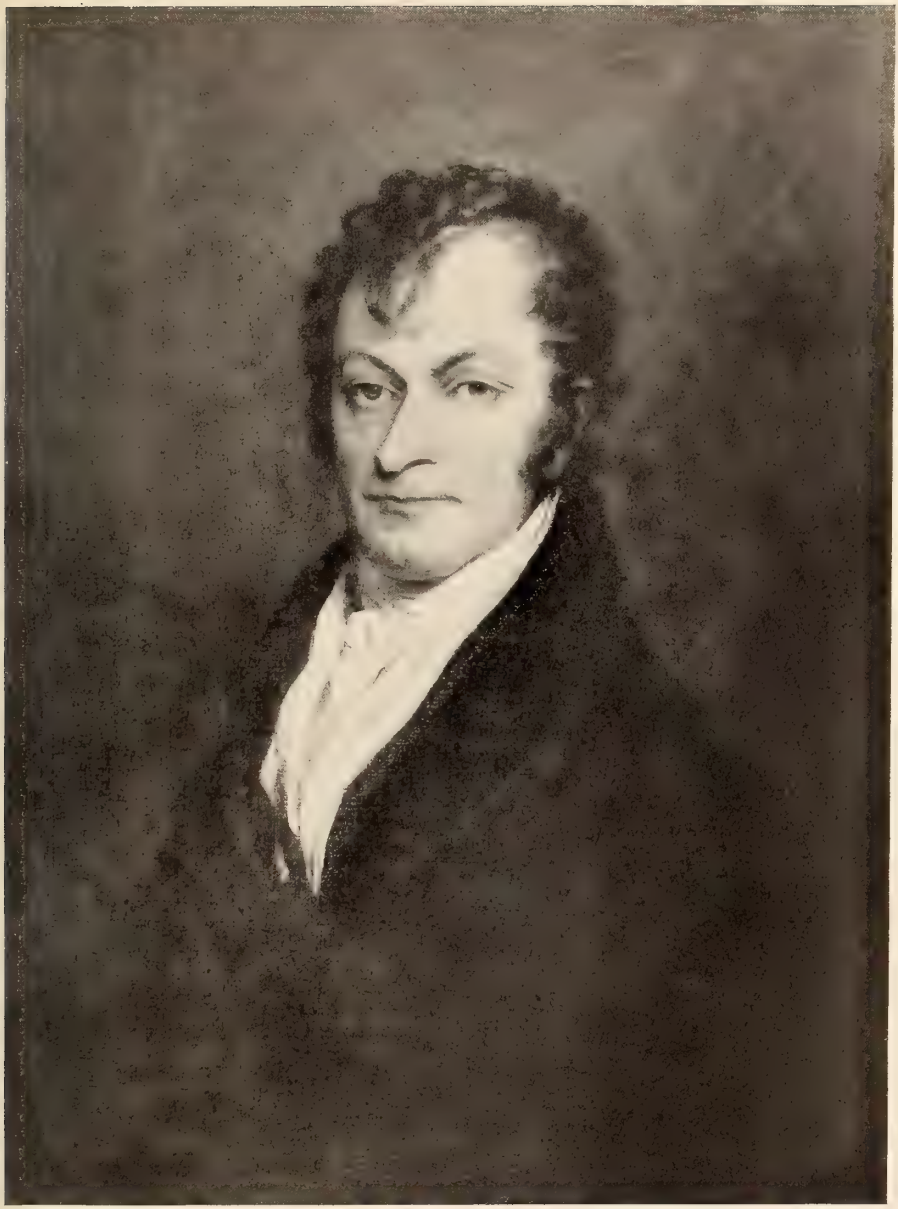
ARTIST
CHESTER HARDING, A.N.A.
1792–1866
AND
WILLIAM JEWETT, A.N.A.
1795–1879

THIS is the half-length figure of a sturdy, cheerful-faced man, in three-quarters view to the right, with the eyes looking straight out of the picture. His right hand grasps the first page of a document with the arm resting on a table beside letters and papers, while behind his right shoulder hangs a piece of red drapery.

EDWARD LIVINGSTON
1764–1836

BY
JOHN TRUMBULL
1756–1843

FOR DESCRIPTION SEE PAGE 9



MARQUIS DE LAFAYETTE

1757–1834

MAJOR-GENERAL IN AMERICAN ARMY, 1777–81

ARTIST

SAMUEL FINLEY BREESE MORSE, N.A.

1791–1872

DRESSED in a black coat, a white waistcoat, buff trousers, and an ample, red-lined black cloak over the left shoulder, the figure of a gentleman past middle age stands with the left foot advanced on a portico overlooking an extensive landscape, through which winds a river beneath a brilliant sunset sky. He is in front view, with his face turned to the left, and his eyes, turned still more, gaze into the distance. His right hand rests on his cloak, which partly drapes a pedestal holding the busts of Washington and Franklin, while his left, loosely clasping the cloak, hangs at his side. Projecting into the right background is a massive balustrade, whose post is surmounted by an urn holding a slender plant with a single blossom.

SIGNED: MORSE

Height, 96 in.; width, 64 in. Painted for the City in 1824.

—

JOHN STANFORD

1754–1834

AN AMERICAN DIVINE

ARTIST

SAMUEL FINLEY BREESE MORSE, N.A.

1791–1872

SEATED in an easy-chair upholstered in green, is a portly gentleman with abundant gray hair and dressed in a loosely fitting suit of black. He is in full face, with his dark eyes looking straight out of the picture, but his body is turned slightly to the left with the knees concealed beneath a table covered with brown figured drapery. A large book lies open before him, with his right arm resting on the page and the hand clasping its upper edge, while his left arm rests on the chair arm. In the background is draped a bright red curtain.

SIGNED: S. F. B. MORSE

Height, 56 in.; width, 44 in. Painted for the City in 1826.

WILLIAM PAULDING

1780–1860

MAYOR OF NEW YORK, 1823–25; 1826–29

ARTIST

SAMUEL FINLEY BREESE MORSE, N.A.

1791–1872

SEATED in a red easy-chair, against a background of red drapery, is a half-length figure in three-quarters view to the left, with the face turned toward the front, and the eyes looking directly at the spectator. The left arm rests on the arm of the chair.

Height, 33 in.; width, 26 in. Painted for the City in 1826.

—

DE WITT CLINTON

1769–1828

GOVERNOR OF NEW YORK, 1817–23; 1828

ARTIST

GEORGE CATLIN

1796–1872

IN a somewhat theatrical pose stands a full-length figure draped in an ample black cloak with red lining, thrown over his left shoulder and under his right arm and held together on the breast by his left hand, while his right, holding a roll of manuscript, hangs at his side. He is in front view with his face turned to the right and the eyes looking straight ahead. The background is a heavy, dark red curtain pushed back a little at the right, showing, over the tops of buildings, a river with steep hills rising from the distant shore, above which the sun is breaking through heavy clouds.

Height, 96 in.; width, 61 in. Painted for the City in 1827.

MARINUS WILLETT

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 6

WILLIAM PAULDING
1780–1860

ARTIST
SAMUEL FINLEY BREESE MORSE

SEATED in a red easy-chair, against a background of red drapery, is a half-length figure in three-quarters view to the left, with the face turned toward the front, and the eyes looking directly at the spectator. The left arm rests on the arm of the chair.

Height, 33 in.; width, 26 in. Painted for the City in 1826.

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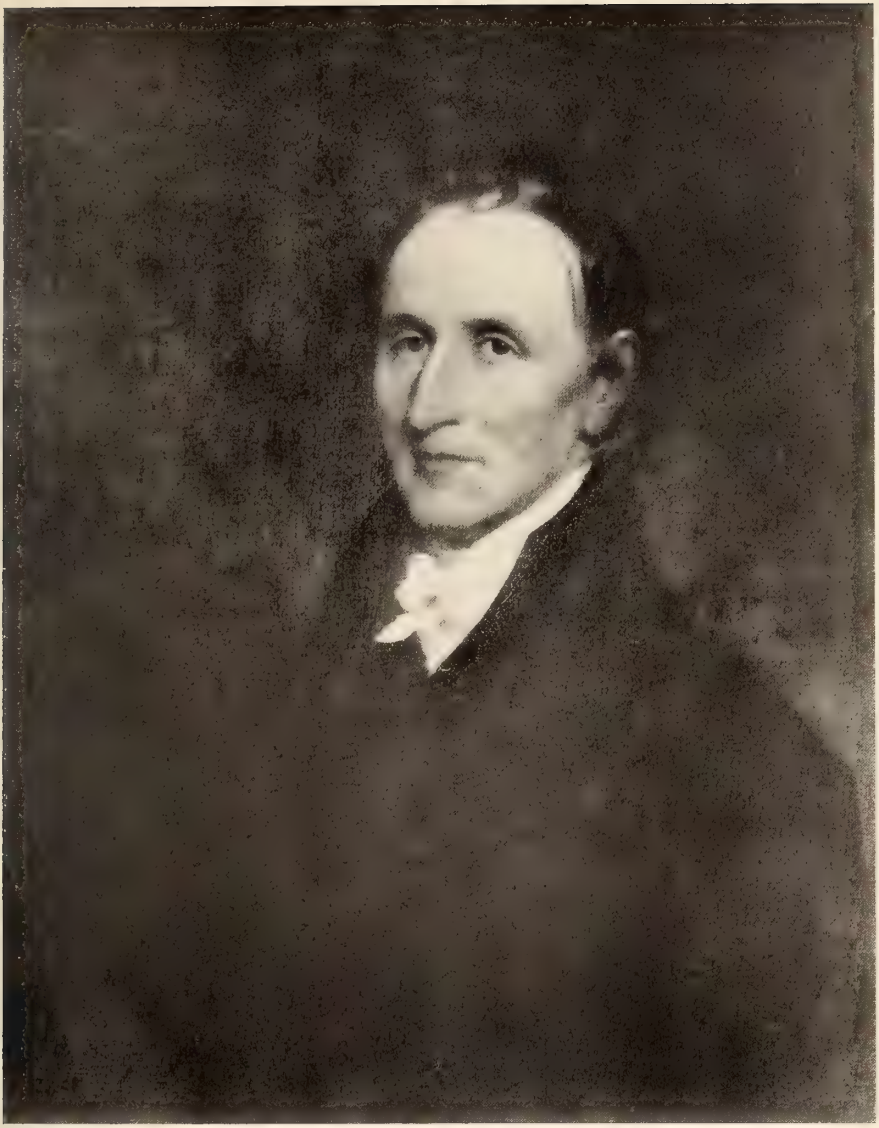
1796–1872

IN a somewhat theatrical pose stands a full-length figure draped in an ample black cloak with red lining, thrown over his left shoulder and under his right arm and held together on the breast by his left hand, while his right, holding a roll of manuscript, hangs at his side. He is in front view with his face turned to the right and the eyes looking straight ahead. The background is a heavy, dark red curtain pushed back a little at the right, showing, over the tops of buildings, a river with steep hills rising from the distant shore,

Height, 96 in.; width, 61 in. Painted for the City in 1827.



PHILIP HONE
1781–1851
MAYOR OF NEW YORK, 1825–26

ARTIST
JOHN VANDERLYN
1776–1852

A HALF-LENGTH figure of a gentleman, dressed in black, with an ample white stock, is apparently considering a document held with both hands. With his right arm resting on a table covered with green drapery, he is seated in front view with his face turned to the left and his thoughtful eyes looking straight ahead. Behind him hangs a red curtain and in the left background is seen a yellowish sunset sky.

Height, 36 in.; width, 30 in. Painted for the City in 1827.

—

JOSEPH CHRISTOPHER YATES
1768–1837
GOVERNOR OF NEW YORK, 1823–25

ARTIST
JOHN VANDERLYN
1776–1852

A FULL-LENGTH standing figure is dressed in black, with his body turned slightly to the right and his face in nearly front view, while his blue eyes, turned a little to the left, look pleasantly at the spectator. His right hand rests against his hip, and his left, with the index finger between the leaves of a book, rests on a table covered with a dark blue cloth. The table is littered with books and documents, and above it in the corner is draped a small red curtain. In the left foreground three books stand on the floor near an armchair, across which lies a black cloak. Beyond the chair, through a partly opened mahogany door, a ruddy sky is seen through a small section of a window, from which a dark green curtain has been looped back.

SIGNED: J. VANDERLYN 1827

Height, 91 in.; width, 63½ in. Painted for the City in 1827.

CHRISTOPHER COLUMBUS

1446–1506

DISCOVERER OF AMERICA, 1492

ARTIST

SAMUEL FINLEY BREESE MORSE, N.A.

1791–1872

A YOUNG man, dressed in a richly embroidered black doublet and wearing a stiffly starched ruff, is seated with his left side toward the spectator and his face in nearly front view, with his large, dark eyes looking straight ahead. He is seen in half-length, with his right hand, holding a mariner's compass, resting on a shelf in front of him, while his clenched left lies on a table at his side. A dark red curtain in the background is drawn back at the left, disclosing a city at the foot of lofty mountains.*

Height, 25 in.; width, 20 in. Copied for the City in 1828.

—

MARTIN VAN BUREN

1782–1862

GOVERNOR OF NEW YORK, JANUARY 1 TO MARCH 12, 1829
PRESIDENT OF THE UNITED STATES, 1837–41

ARTIST

HENRY INMAN, N.A.

1801–1846

DRESSED in a full suit of black, he stands turned to the right, but facing nearly front. The left foot is advanced, with the knee slightly bent; the right arm hangs by his side, while the left elbow rests on a pile of books on a table covered with thick red drapery, falling in heavy folds upon the floor. In his left hand he holds a letter resting on an open book lying on the table beside a large bronze inkstand. Back of the table is seen the lower part of a fluted column, from which extends across the scene a balustrade supporting on its left end a large urn. The State capitol is shown among trees in the left background.

Height, 96 in.; width, 64 in. Painted for the City in 1830.

* The portrait of which this is a copy was presented to the State of New York by Maria Farmar in 1784. It was probably painted in 1592 and intended to represent Columbus at the age of 23. In the lower left corner were painted in characters of the Sixteenth Century: "ANº. 1592. ÆTA 23."

MORGAN LEWIS

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 7

CHRISTOPHER COLUMBUS

ARTIST

SAMUEL FINLEY BREESE MORSE, N.A.

1791–1872

A YOUNG man, dressed in a richly embroidered black doublet and [illegible] with his left [illegible] towards the spectator and his face nearly front view, with his large dark eyes looking straight ahead. He is seen in half-length, with his right hand, holding a stanvas [illegible] resting on a shelf in front of him, while his clenched left fist rests on a table at his side. A dark red curtain in the background is drawn back at the left, disclosing a city at the foot of lofty mountains.*

Height, 25 in.; width, 20 in. Copied for the City in 1828.

MARTI[illegible]

GOVERNOR OF NEW YORK, [illegible]
PRESIDENT OF THE UNI[illegible]

ARTIST

HENRY [illegible]

DRESSED in a full suit of black, he stands turned to the right, but facing nearly front. The left foot is advanced, with the knee slightly bent; the right arm hangs by his side, while the left elbow rests on a pile of books on a table covered with thick red drapery, falling in heavy folds upon the floor. In his left hand he holds a letter, across on an open book lying on the table beside a large bronze inkstand. Back of the table is seen the lower part of a fluted column, from which extends across the scene a balustrade supporting on its left end a large urn. The State capitol is shown among trees in the left background.

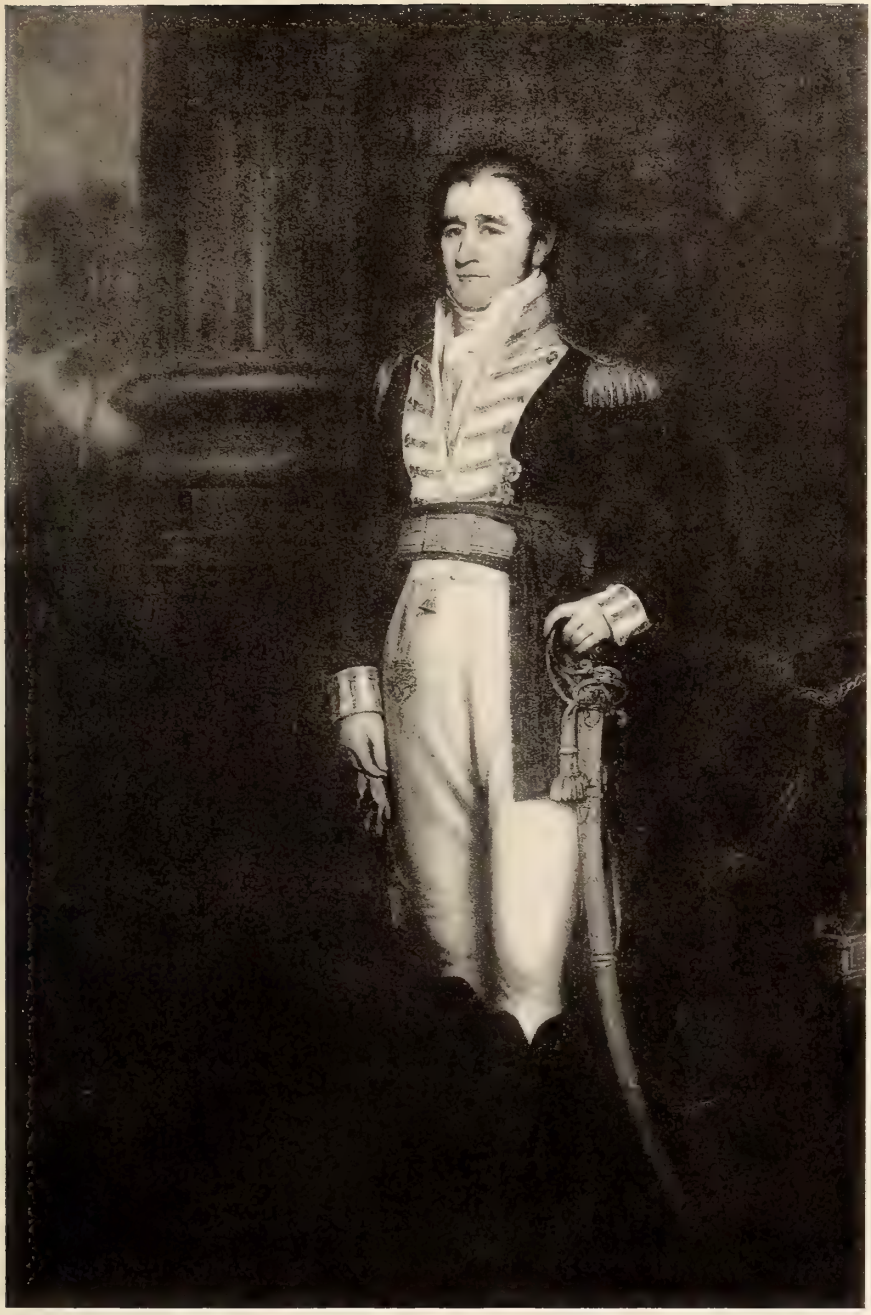
Height, 96 in.; width, 64 in. Painted for the City in 1830.

[illegible]

BY

JOHN TRUMBULL

FOR [illegible]



WALTER BOWNE

1770–1846

MAYOR OF NEW YORK, 1829–33

ARTIST

ROBERT WALTER WEIR, N.A.

1803–1889

THE half-length figure of a man is seated in an armchair upholstered in red, in three-quarters view to the left, and his eyes looking out of the picture. With both hands resting on his lap, he holds a package of documents, and behind him is draped a dark, fringed curtain, drawn back at the left, showing a body of water with buildings on the shore beyond.

Height, 36 in.; width, 29 in. Painted for the City in 1833.

—

ENOS THOMPSON THROOP

1784–1874

GOVERNOR OF NEW YORK, 1829–32

ARTIST

ROBERT WALTER WEIR, N.A.

1803–1889

A GRACEFUL and dignified gentleman dressed in black with a white stock is standing by a table covered with thick, brown, fringed drapery. He is in front view, with the face turned a little to the right and the eyes looking straight ahead. The right arm is akimbo, with the back of the hand resting against the hip, while the tips of the fingers of the left hand rest lightly on a document spread out on the table, over the edge of which hangs a large red seal. On the table lies a sword near writing materials and a silk hat. In the left background stands a chair with its upholstered back decorated with the seal of the State. A heavy, brownish-red curtain hangs across the entire background, except that it is slightly swung back from the left side, disclosing a distant landscape with a small lake.

Height, 96 in.; width, 60 in. Painted for the City in 1833.

GIDEON LEE

1778–1841

MAYOR OF NEW YORK, 1833–34

ARTIST

HENRY INMAN, N.A.

1801–1846

WEARING an ample black cloak and seated in a chair upholstered in red, is a half-length figure in nearly front view, with the face and eyes in the same direction. He holds a rolled-up document in his right hand, and over his left shoulder is shown a circular fort on the shore of a bay.

Height, 34 in.; width, 28 in. Painted for the City in 1834

—

GEORGE HALL

1795–1857

MAYOR OF BROOKLYN, 1834; 1855–56

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

RELIEVED against a red curtain is a half-length figure of a gentleman in the prime of life, with short side-whiskers. Dressed in a suit of black, he is in three-quarters view to the right with his face turned toward the front, and his eyes, turned still more, look directly at the spectator. His easy-chair, upholstered in red, is drawn close up to a table with a red cover, on which rests his right hand holding an open letter near books and papers. A distant landscape is shown beyond the base of a column in the right background.

Height, 36 in.; width, 30 in. Painted for the City in 1836.

DANIEL D. TOMPKINS

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 7

GIDEON LEE

ARTIST

HENRY INMAN, N.A.

Wearing an ample black cloak and seated in a chair upholstered in red, is a half-length figure in nearly front view, with the face and eyes in the same direction. He holds a rolled-up document in his right hand, and over his left shoulder is shown a circular fort on the shore of a bay.

Height, 34 in.; width, 28 in. Painted for the City in 1834

GEORGE HALL

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

Relieved against a red curtain is a half-length figure of a gentleman in the prime of life, with short side-whiskers. Dressed in a suit of black, he sits to the right with his face turned toward the front, and his eyes, turned still more, look directly at the spectator. His easy-chair, upholstered in red, is drawn close up to a table with a red cover, which meets his right hand holding an open letter near books and papers. A distant landscape is shown beyond the base of a column in the right back-

Height, 36 in.; width, 30 in. Painted for the City in 1836.

CORNELIUS VAN WYCK LAWRENCE

1791–1861

MAYOR OF NEW YORK, 1834–37

ARTIST

HENRY INMAN, N.A.

1801–1846

THIS is a half-length figure in an easy, dignified posture, with a map partly unrolled in his left hand, and with his right hand thrust into the bosom of his black coat. He is in three-quarters view to the right, with his face turned toward the front, and his large brown eyes look pleasantly at the spectator. A small piece of red drapery is shown above the left elbow, and beyond is a dark sky with the light concentrated near the horizon. In the left background the lower part of a column is seen.

Height, 36 in.; width, 30 in. Painted for the City in 1837.

—

JONATHAN TROTTER

1797–1855

MAYOR OF BROOKLYN, 1835–36

ARTISTS

SAMUEL L. WALDO, A.N.A.

1783–1861

AND

WILLIAM S. JEWETT, A.N.A.

1795–1873

DRESSED in a simple suit of black, the half-length figure of a gentleman in the prime of life is seated in an easy-chair upholstered in red. His body is turned slightly to the left, but his face is to the front and his eyes look straight out of the picture. His left arm rests on the arm of the chair and his right hand, clasping folded papers, lies on a green-topped table, above which, in the upper left-hand corner of the picture, hangs a red, fringed drapery.

Height, 36 in.; width, 30 in. Painted for the City in 1838.

WILLIAM LEARNED MARCY

1786–1857

GOVERNOR OF NEW YORK, 1833–38

ARTIST

WILLIAM PAGE, N.A.

1811–1885

A MAN of large stature, in the prime of life, seated by a table in a chair upholstered in red with arms tipped with eagles' heads, is considering a document held with the left hand resting on his knee and with the right on the arm of his chair. It is a full-length portrait in three-quarters view to the right, with the body and face turned a little toward the front, and the eyes, turned still more, look inquiringly at the spectator. His right elbow rests on a book, with clasps, lying near an inkstand on a table covered with a heavy Oriental fringed rug of various colors. In the upper left hand background a portion of a flag is visible, and in the right background the lower part of a column is seen, having on the dado of its pedestal the painted seal of the State, and through a narrow opening at the right a distant landscape is seen.

SIGNED: WPAGE N. YORK 1839

Height, 109½ in.; width, 73 in. Painted for the City in 1839.

—

AARON CLARK

1785–1861

MAYOR OF NEW YORK, 1837–39

ARTIST

HENRY INMAN, N.A.

1801–1846

LEANING gracefully with his right arm on the pedestal of a column is a three-quarters length figure of a gentleman dressed in black, in nearly front view, with the eyes looking cheerfully out of the picture. His left hand, holding his gloves, rests against his hip, and over his left shoulder is seen a clump of trees at the edge of a wide expanse of water which extends to a round fort on the distant shore.

Height, 40 in.; width, 32 in. Painted for the City in 1839.

PETER STUYVESANT

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 8

WILLIAM LEARNED MARCY

ARTIST

WILLIAM PAGE, N.A.

A MAN of large stature, in the prime of life, seated by a table in [illegible] with arms tipped with eagles' heads, is [illegible] and with the left hand resting on his knee and with the right on the arm of his chair. It is a full-length portrait in three-quarters view to the right, with the body and face turned a little toward the front, and the eyes, turned still more, [illegible] Oriental fringed rug of various colors. In the upper left hand background a portion of a flag is visible, and in the right background the lower part of a column is seen, having on the dado of its pedestal the painted seal of the State, and through a narrow opening at the right a dis[illegible]

Height, 109½ in.; width, 7[illegible]

AAR[illegible]

ARTIST

HENRY INMAN, N.A.

1801–1846

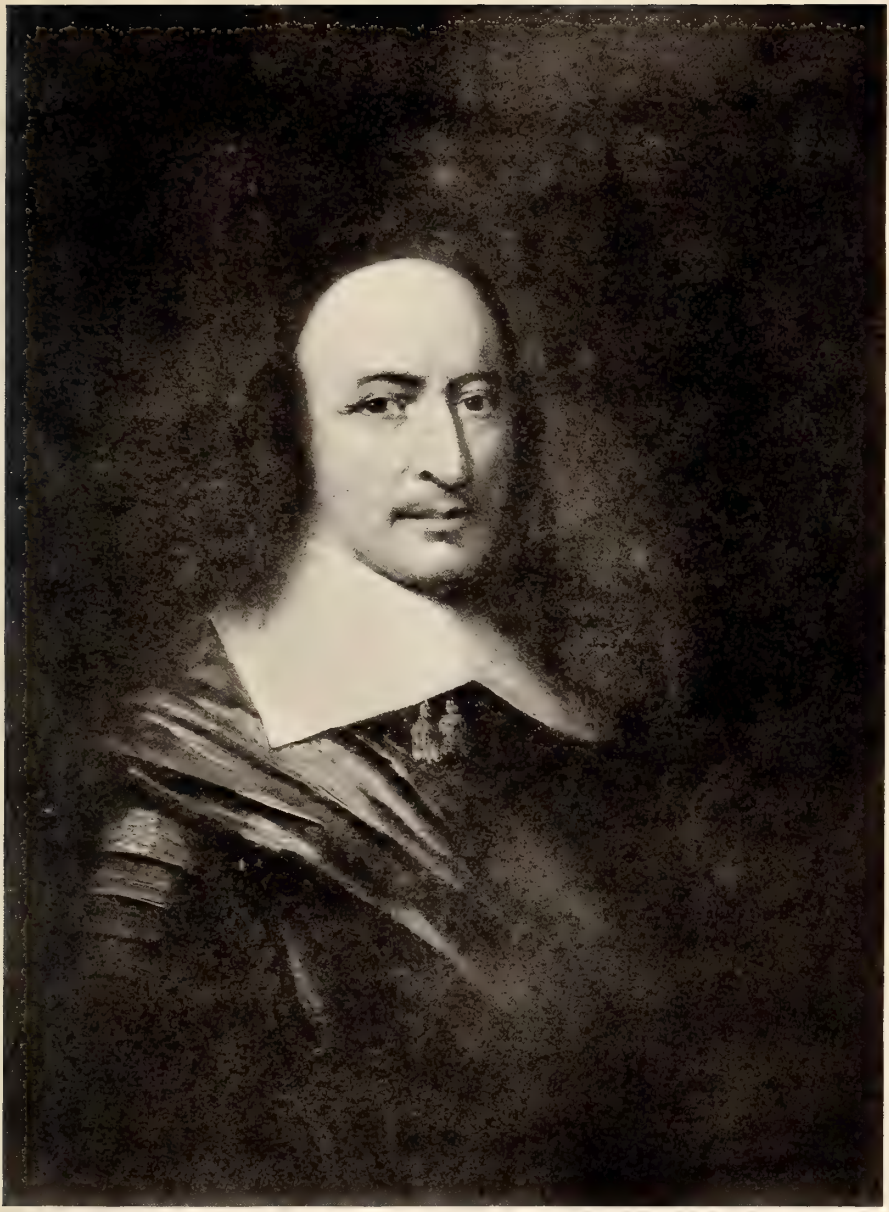
[illegible] gracefully with his right arm on the pedestal of a column [illegible] three-quarters length figure of a gentleman dressed in black, in ready front view, with the eyes looking cheerfully out of the picture. His left hand, holding his gloves, rests against his hip, and over his left shoulder is seen a clump of trees at the edge of a wide ex[illegible] of water which extends to a round fort on the distant shore.

PETER STUYVESANT

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 8



JACOB HAYS
1772–1850
HIGH CONSTABLE, 1801–50

ARTIST
J. H. SHEGOGUE, N.A.
1805–1872

DRESSED in black, with roll-collar dress-coat, the three-quarters length figure of a dignified gentleman stands facing the spectator, with his body turned to the right. His left hand lies on a balustrade, above which is looped a red curtain, and his right rests against his hip. Two arched openings are seen in the left background.

SIGNED: SHEGOGUE 1839

Height, 50 in.; width, 40 in. Painted for the City in 1839.

—

JEREMIAH JOHNSON
1766–1852
MAYOR OF BROOKLYN, 1837–38

ARTIST
WILLIAM SIDNEY MOUNT, N.A.
1806–1868

A HALF-LENGTH figure, dressed in a suit of black, with ample white stock, is in front view, with the face turned to the right and the eyes looking straight ahead. In his right hand he holds a large, open-faced watch, at which he is pointing with his left hand.

Height, 36 in.; width, 30 in. Painted for the City in 1839.

ACHMET BEN AMAR

REPRESENTATIVE OF THE IMAM OF MUSCAT

ARTIST

EDWARD MOONEY, N.A.

1813–1887

On the end of a scarlet sofa is seated a three-quarters length figure in an Oriental costume consisting of a gaily colored turban, a long, black, richly embroidered coat, worn over a white undergarment girded at the waist by a broad sash in bright colors. He is in three-quarters view to the right, and his eyes look directly at the spectator. Both hands rest carelessly on his lap, and at his right elbow is a table covered with green drapery on which are letters, an inkstand, and a Turkish pipe. Above the table hangs a brocaded yellow drapery and through an opening in the right background a three-masted vessel is seen at anchor.

SIGNED: EDW. MOONEY, 1840

Height, 42 in.; width, 36 in. Painted for the City in 1840.

—

CYRUS P. SMITH

1800–1877

MAYOR OF BROOKLYN, 1839–41

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

Seated close to a table covered with red oilcloth, is a half-length figure dressed in a suit of black. He is in three-quarters view to the right, with his face turned toward the front, and his keen, dark eyes, turned to the left, look directly at the spectator. His hands lie crossed in front of him on the table, the left holding a sheet of paper, the right a quill pen. In the right background are seen shelves filled with books.

Height, 36 in.; width, 30 in. Painted for the City in 1841.

JONATHAN WILLIAMS

BY

THOMAS SULLY

FOR DESCRIPTION SEE PAGE 8

ACHMET BEN AMAR

ARTIST

EDWARD MOONEY, N.A.

On the end of a scarlet sofa is seated a three-quarters length figure in an oriental costume consisting of a gaily colored turban, a long, richly embroidered coat, worn over a white undergarment girded at the waist by a broad sash in bright colors. He is in three-quarters view to the right, and his eyes look directly at the spectator. Both hands rest carelessly on his lap, and at his right elbow is a table covered with green drapery on which are letters, an inkstand, and a Turkish pipe. Above the table hangs a brocaded yellow drapery and through an opening in the right background a three-masted vessel is seen at anchor.

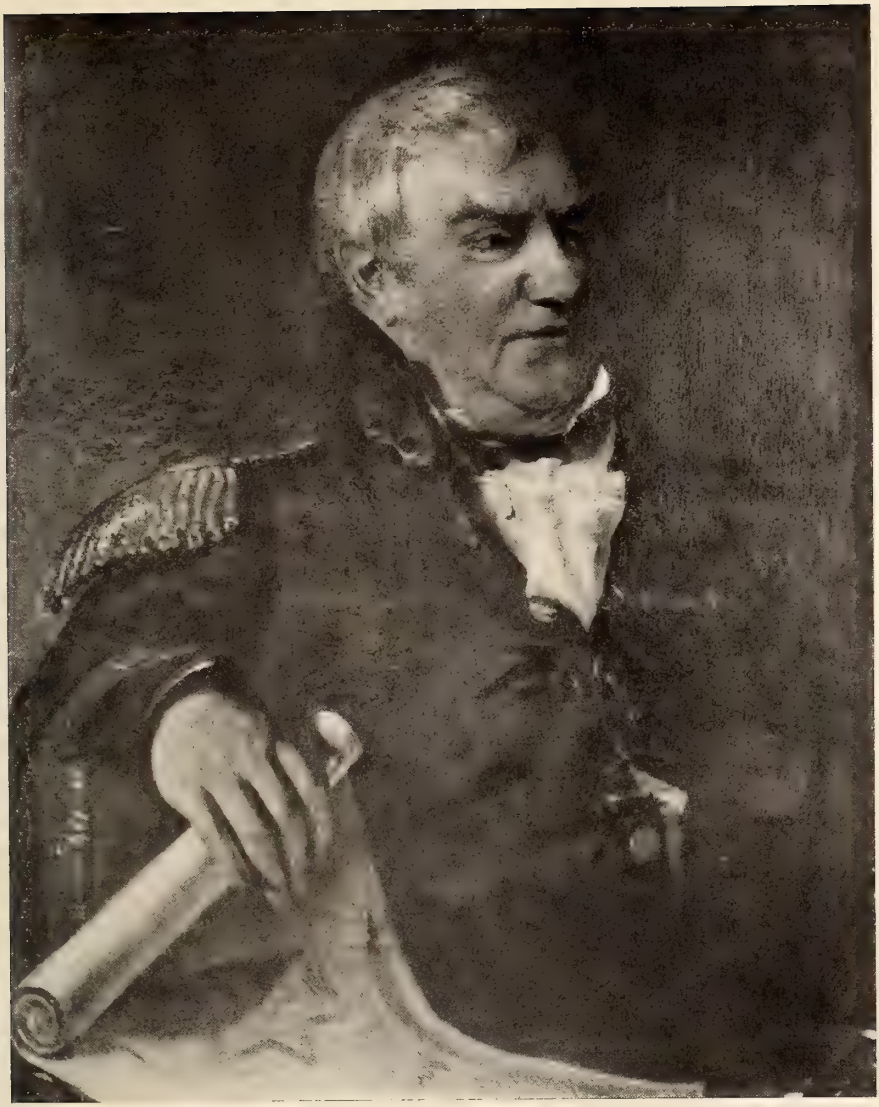
Height, 42 in.; width, 36 in. Painted for the City in 1840.

CYRUS P. SMITH

ARTIST

JAMES FROTHINGHAM, N.A.

Seated close to a table covered with red oilcloth, is a half-length figure dressed in a suit of black. He is in three-quarters view to the right, with his face turned toward the front, and his eyes, [illegible] to the left, look directly at the spectator. His hands lie crossed in front of him on the table, the left holding a sheet of paper. The right a quill pen. In the right background are seen shelves filled with books.



ISAAC L. VARIAN

1793–1864

MAYOR OF NEW YORK, 1839–41

ARTIST

HENRY INMAN, N.A.

1801–1846

SITTING in an armchair, upholstered in red, is the half-length figure of a man dressed in black, with a black silk waistcoat and a tight black stock. He is in nearly front view, with the head slightly inclined to the left, and the eyes looking directly at the spectator. His clenched right hand rests on his thigh, and his left is extended on a document which lies on a table covered with a green cloth near a silver inkstand. In the left background hangs a reddish-brown drapery.

Height, 44 in.; width, 36 in. Painted for the City in 1842.

—

HENRY C. MURPHY

1810–1882

MAYOR OF BROOKLYN, 1842

ARTIST

JOHN BARNARD WHITTAKER

1836–

IN front of a dull-gray column is a half-length standing figure with thick hair and side-whiskers, in three-quarters view to the left, with the face turned toward the front, and the eyes, turned to the right, look straight out of the picture. He is dressed in black with an ample black stock, and his right hand is held before the waist in gesture, while his left rests on a book. Behind him is an armchair upholstered in red. In the left background is shown a landscape beneath a dark sky.

Height, 36 in.; width, 30 in. Painted for the City in 1843.

WILLIAM HENRY SEWARD
1801–1872
GOVERNOR OF NEW YORK, 1839–42

ARTIST
HENRY INMAN, N.A.
1801–1846

A SLENDER figure stands in an easy, graceful pose on a driveway winding across a lawn to a closed gate in the middle background. He is dressed in black, his body slightly turned to the right, his face to the front, and his eyes look pleasantly at the spectator. In the left hand, held at ease before the waist, is a pair of buff gloves. With the left foot advanced, he leans lightly on the right arm with the hand resting on the back of a garden seat, across the arm of which is thrown a black overcoat with red lining, while on the seat lie a silk hat, white silk handkerchief, and a few letters. Woods extend from the garden seat to a hill beyond the gate, and near them a man and dog are in the driveway, which continues on over hill and vale through a wooded landscape to a lake, beyond which rise low mountains.

Height, 98 in.; width, 66 in. Painted for the City in 1844.

—

JOSEPH SPRAGUE
1783–1854
MAYOR OF BROOKLYN, 1843–44

ARTIST
JAMES FROTHINGHAM, N.A.
1786–1864

A GRAY-HAIRED gentleman, dressed in a simple suit of black, is seated in a red-upholstered armchair at a table covered with a red and brown oilcloth. With his right hand resting on the table, and holding a large sheet of manuscript nearly upright before him, he is seen only as far as the waist, in three-quarters view to the right, with his face turned toward the front and his mild eyes looking directly at the spectator.

Height, 36 in.; width, 30 in. Painted for the City in 1845.

STEPHEN DECATUR

BY

THOMAS SULLY

FOR DESCRIPTION SEE PAGE 8

WILLIAM HENRY SEWARD

GOVERNOR OF NEW YORK, 1839–43

ARTIST

1801–1846

A SLENDER figure stands in an easy, graceful pose on a driveway winding across a lawn to a closed gate in the middle background. He is dressed in black, his body slightly turned to the right, his face to the front, and his eyes look pleasantly at the spectator. In the left hand, held at ease before the waist, is a pair of buff gloves. With the left foot advanced, he leans lightly on the right arm with the hand resting on the back of a garden seat, across the arm of which is thrown a black overcoat with red lining, while on the seat lie a silk hat, white silk handkerchief, and a few letters. Woods extend from the garden seat to a hill beyond the gate, and near them a man and dog are in the driveway, which continues on over hill and vale through a wooded landscape to a lake, beyond which rise low mountains.

Height, 98 in.; width, 66 in. Painted for

JOSEPH SPRAGUE

MAYOR OF BROOKLYN, 1843–44

ARTIST

JAMES FROTHINGHAM, N.A.

A GRAY-HAIRED gentleman, dressed in a simple suit of black, is seated in a red-upholstered armchair at a table covered with a red and brown oilcloth. With his right hand resting on the table, and holding a large sheet of manuscript nearly upright before him, he is seen only as far as the waist, in three-quarters view to the right, with his face turned toward the front and his mild eyes looking

JAMES HARPER

1795–1869

MAYOR OF NEW YORK, 1844–45

ARTISTS

HENRY INMAN, N.A.

1801–1846

AND

DANIEL HUNTINGTON, N.A.

1816–1906

SITTING in front of a large column, in an armchair upholstered in red, is a half-length figure dressed in black. He is in three-quarters view to the left, with his face in nearly front view, and his eyes looking through his spectacles directly at the spectator. His left hand holds a document, on which is resting the point of a quill pen held in the right hand with the arm resting near two red-bound books, beside a bust of Franklin, on a table covered with dark-red drapery.

Height, 42 in.; width, 35 in. Painted for the City in 1845.

—

ROBERT HUNTER MORRIS

1802–1855

MAYOR OF NEW YORK, 1841–44

ARTIST

FREDERICK R. SPENCER, N.A.

1805–1875

THE three-quarters-length figure stands with the left hand resting against the hip and the closed right hand resting near documents and books on a table covered with red drapery. He is in three-quarters view to the left, his face, wearing a puzzled look, turned toward the front, and his eyes, with thoughtful expression, look straight out of the picture. Above the table hangs a small piece of red drapery

Height, 48 in.; width, 36 in. Painted for the City in 1846.

THOMAS G. TALMAGE

1801–1863

MAYOR OF BROOKLYN, 1845

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

1830–1900

A HALF-LENGTH figure, dressed in a simple suit of black, is seated in an easy-chair upholstered in red. His body is turned slightly to the right, and his eyes, turned to the front, look straight out of the picture. His right arm rests easily on the arm of the chair, and in his left hand he holds an open document. A light-brown curtain is draped across the background.

Height, 36 in.; width, 28 in. Painted for the City in 1846.

—

WILLIAM FREDERICK HAVEMEYER

1804–1874

MAYOR OF NEW YORK, 1845–46; 1848–49

ARTIST

THOMPKINS HARRISON MATTESON, A.N.A.

1813–1884

SEATED, with crossed legs, in a red-upholstered armchair, is the three-quarters-length figure of a man with his left hand, holding a book, resting on his knee, and his right, holding a quill pen, lying on a manuscript near a pile of books, behind which a bust is indistinctly shown. He is in nearly full face, with the eyes looking directly at the spectator.

Height, 42 in.; width, 36 in. Painted for the City in 1847.

WILLIAM BAINBRIDGE

BY

JOHN WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 9

THOMAS G. TALMAGE

ARTIST

A HALF-LENGTH figure, dressed in a simple suit of black, is seated in an easy-chair upholstered in red. His body is turned slightly to the right, and his eyes, turned to the front, look straight out of the picture. His right arm rests easily on the arm of the chair, and in his left hand he holds an open document. A light-brown curtain is draped across the background.

Height, 36 in.; width, 28 in. Painted for the City in 1846.

WILLIAM FREDERICK HAVEMEYER

ARTIST

THOMPKINS HARRISON MATTESON, A.N.A.

SEATED, with crossed legs, in a red-upholstered armchair, is the figure of a man with his left hand, holding a e, and his right, holding a quill pen, lying on a manuscript near a pile of books, behind which a bust is indistinctly shown. He is in nearly full face, with the eyes looking directly at the spec

Height, 42 in.; width, 36 in. Painted for the City in 1847.

WILLIAM C. BOUCK

1786–1859

GOVERNOR OF NEW YORK, 1843–45

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

A LARGE, sturdy-looking man with thick gray hair combed straight up, and stiff side-whiskers, stands with right foot advanced, his body turned a little toward the left, and his eyes looking sternly at the spectator. His dark-brown overcoat, with broad, brown velvet collar and cuffs, is thrown open, showing his black suit. He is holding his high-crowned gray beaver hat against his cane with his ungloved right hand, while his left hand rests against his side. Directly behind him, in an early autumn landscape, a brook winds across the scene, beyond which a green house with red roof is dimly seen among the trees in the right background. In the left background a gray horse is grazing, while farther in the distance is a large white farmhouse.

SIGNED: C. L. ELLIOTT 1847

Height, 102½ in.; width, 66 in. Painted for the City in 1847.

—

ANDREW HUTCHINS MICKLE

1805–1863

MAYOR OF NEW YORK, 1846–47

ARTIST

EDWARD MOONEY, N.A.

1813–1887

SITTING in an easy posture in an armchair upholstered in red, is the half-length figure of a man in three-quarters view to the right. His right hand, with the fingers between the pages of a book, rests near a red and gold mace on a table covered with olive-green drapery, and his left lies on the arm of the chair, beyond which, through a narrow opening, is seen the City Hall.

Height, 40 in.; width, 36 in. Painted for the City in 1847.

WILLIAM V. BRADY

1811–1870

MAYOR OF NEW YORK, 1847–48

ARTIST

A. H. WENZLER, N.A.

–1871

SEATED in an armchair drawn close up to a desk, with his knees shown beneath, is a man in the attitude of reading a letter. He is in three-quarters view to the right with the head inclined and the eyes fixed on the letter on pale blue paper, held with both hands resting on the edge of the green-topped desk, on which lie books and papers.

Height, 40 in.; width, 34 in. Painted for the City in 1848.

—

SILAS WRIGHT

1795–1847

GOVERNOR OF NEW YORK, 1845–46

ARTIST

JAMES WHITEHORNE, N.A.

1803–1888

THIS is a full-length standing figure dressed in black. He is in front view, with his face turned a little to the left, the eyes looking downward and straight ahead. The hands hang by his sides, and in the left is a roll of manuscript. In the left foreground, a round-topped mahogany table is visible, covered with books, an inkstand, a paper-weight in the form of a horse, and an open document. Beyond the table, through an open window with paneled casement, the corner of a large building is seen, against a sunset sky flecked with pink-tinted clouds. A red-upholstered chair stands in the right background against a rich, brown curtain extending in heavy slanting folds from ceiling to floor.

SIGNED: J. WHITEHORNE PINXIT. AD 1849

Height, 96 in.; width, 66 in. Painted for the City in 1849.

ISAAC HULL

BY

JOHN WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 9

WILLIAM V. BRADY

ARTIST

A. H. WENZLER, N.A.

–1871

SEATED in an armchair drawn close up to a desk, with his knees shown beneath, is a man in the attitude of reading a letter. He is in three-quarters view to the right with the head inclined and the eyes fixed on the letter on pale blue paper, held with both hands resting on the edge of the green-topped desk, on which lie books and papers

Height, 40 in.; width, 34 in. Painted for the City in 1848.

SILAS WRIGHT

GOVERNOR OF NEW YORK

ARTIST

JAMES WHITEHORNE, N.A.

THIS is a full-length standing figure dressed in black. He is in front view, with his face turned a little to the left, the eyes looking downward and straight ahead. The hands hang by his sides, and in the left is a roll of manuscript. In the left foreground, a round-topped mahogany table is visible, covered with books, an inkstand, a paper-weight in the form of a horse, and an open document. Beyond the table, through an open window with paneled casement, the corner of a large building is seen, against a sunset sky flecked with pink-tinted clouds. A red-upholstered chair stands in the right background against a rich, brown curtain extending in heavy slanting folds from ceiling to floor.

SIGNED: J. WHITEHORNE PINXIT. AD 1849

GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

ARTIST

COPIED FROM A STUART IN FANEUIL HALL BY

M. M. SWETT

On an eminence overlooking a scene of war and commotion, in a valley beneath a lurid sky, in a calm and dignified attitude, stands General Washington, dressed in Colonial uniform, near his white charger. He is in front view, with face turned to the left, and his eyes looking straight ahead. His right foot is advanced, and his right hand, holding a cocked hat, hangs at his side, while his left, holding the reins, rests upon the saddle. The horse is in perspective, with his hind-quarters in the foreground and his head in profile with open mouth, distended nostril, and flashing eye.

Height, 100 in.; width, 72 in. Purchased by the City in 1849.

—

ZACHARY TAYLOR

1784–1850

PRESIDENT OF THE UNITED STATES, 1849–50

ARTIST

JOHN VANDERLYN

1776–1852

Seated in an attitude of dignified ease, in a red-upholstered arm-chair, is the figure of a portly gentleman dressed in black, in nearly front view, with the face turned to the left, and the eyes looking straight ahead. His left arm rests on the arm of the chair with the hand dropped forward in his lap, and his right hand is placed, palm downward, on his thigh. Above his head, drapery of olive-green color hangs in massive folds and nearly conceals a column in the right background, before which stands a table with dark-blue cover, with a book lying on a small map of New Mexico. Through a narrow opening in the left background are shown trees in autumn foliage against a blue-and-white sky.

SIGNED: J. VANDERLYN PINXT. 1850

Height, 96 in.; width, 62 in. Painted for the City in 1850.

JOHN YOUNG
1802–1852
GOVERNOR OF NEW YORK, 1847–49

ARTIST
HENRY PETERS GRAY, N.A.
1819–1877

A FULL-LENGTH figure stands on a small platform, with the body turned slightly to the left and the face in the same direction, while the eyes, turned to the right, look inquiringly at the spectator. His left hand rests against his hip, and his right on the pedestal of a column, partly concealed by heavy dark-red drapery, hanging in heavy folds across the background to the bases of two other columns.

SIGNED: HENRY PETERS GRAY, PAINTER NEW YORK 1849

Height, 95 in.; width, 63½ in. Painted for the City in 1849.

—

GEORGE WASHINGTON
1732–1799
PRESIDENT OF THE UNITED STATES, 1789–97

ARTIST
COPIED BY
JAMES FROTHINGHAM, N.A.
1786–1864

DRESSED in a Colonial costume of black, with white stock and jabot, President Washington stands in nearly front view, with his eyes turned to the right, looking directly at the spectator. His left hand clasps his sheathed sword, and the finger-tips of his right hand rest on a large document lying near a chapeau and an inkstand, on an ample piece of red drapery, across the corner of a marble-topped table with gilt legs in the form of modified fasces. An arm-chair, upholstered in red, stands in the right background in front of two columns, to the right of which is seen red drapery, and to the left of them, extending part way across the scene, is a heavy mauve curtain looped up, disclosing a cloudy sky.

Height, 95 in.; width, 60 in. Purchased by the City in 1849.

THOMAS McDONOUGH

BY

JOHN WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 10

JOHN YOUNG

1802–1852

GOVERNOR OF NEW YORK, 1847–49

ARTIST

1819–1877

A FULL-LENGTH figure stands on a small platform, with the body turned slightly to the left and the face in the same direction, while the eyes, turned to the right, look inquiringly at the spectator. The left hand rests against the hip, and the right on the pommel of a sabre, partly concealed by heavy dark-red drapery, hanging in heavy folds across the background to the bases of two other columns.

SIGNED: HENRY PETERS GRAY, PAINTER NEW YORK 1849

Height, 95 in.; width, 63½ in. Painted for the City in 1849.

GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

ARTIST

COPIED BY

JAMES FROTHINGHAM, N.A.

1786–1864

DRESSED in a Colonial costume of black, with white stock and jabot, President Washington stands in nearly front view, with his eyes turned to the right, looking directly at the spectator. His left hand clasps his sheathed sword, and the fingers of his right hand rest on a scroll document lying near a chapeau and an inkstand, on an ample piece of red drapery, across the corner of a marble-topped table with gilt legs in the form of modified fasces. An arm-chair, upholstered in red, stands in the right background in front of two columns, to the right of which is seen red drapery, and to the left of them, extending part way across the scene, is a heavy mauve curtain looped up, disclosing a cloudy sky.

ISAAC CHAUNCEY

1772–1840

AN AMERICAN NAVAL OFFICER

THE head and shoulders of an officer are in nearly full face, with his keen eyes looking straight out of the picture. The high collar, reverse breast, and cuff of the coat of his naval uniform are trimmed with double rows of gold braid and brass buttons, and heavily-fringed epaulettes adorn his shoulders. His left arm rests beside him, and in his hand he holds a small map, partly unrolled.

Height, 36 in.; width, 26 in. Given to the City in 1849.

—

EDWARD COPELAND

1793–1859

MAYOR OF BROOKLYN, 1849

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

RELIEVED against a brown curtain is a half-length standing figure, dressed in a suit of black with a white stock. He is in three-quarters view to the right, with his face to the front, and his eyes looking at the spectator. In the right background, beneath the curtain, is seen the base of a column, and beyond is shown a glimpse of a body of water.

Height, 36 in.; width, 30 in. Painted for the City in 1850.

—

FRANCIS B. STRYKER

1811–1892

MAYOR OF BROOKLYN, 1846–48

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

A FIGURE dressed in a simple suit of black is standing in an extensive landscape beneath a dark sky. He is seen only to the waist, in nearly front view, with his face turned to the left, and the eyes looking straight ahead. Part of his right hand is seen holding a cane reversed under the arm.

Height, 36 in.; width, 30 in. Painted for the City in 1850.

JOSÉ ANTONIO PAEZ

1790–1873

PRESIDENT VENEZUELA, 1831–35; 1839–43

VENEZUELA GENERAL AND PATRIOT

DIED IN NEW YORK

ARTIST

CHARLES WESLEY JARVIS

A MIDDLE-AGED man in black coat and white waistcoat sits in front view, with his face turned to the left and the eyes looking straight ahead. He is shown to the waist only, and the oval of the frame partly covers his right hand, in which is a roll of manuscript. A bit of red drapery is seen in the left background.

Height, 36 in.; width, 28 in. Painted for the City in 1851.

—

SAMUEL SMITH

1788–1872

MAYOR OF BROOKLYN, 1850

ARTIST

JAMES FROTHINGHAM, N.A.

1786–1864

A HALF-LENGTH figure, dressed in a suit of black with white stock, is seated in a red-upholstered armchair drawn close up to a table with a red cover. He is in three-quarters view to the left, with his face turned toward the spectator and his eyes looking straight out of the picture. His hands lie clasped before him on a sheet of manuscript on the table.

Height, 36 in.; width, 30 in. Painted for the City in 1851.

—

UNKNOWN

ARTIST

DANIEL HUNTINGTON, N.A.

1816–1906

SEATED in an easy-chair upholstered in red, is a half-length figure in front view, with his face turned to the right and his eyes looking straight ahead. His left hand holds a pamphlet with the index finger between the pages, while the arm rests on the arm of the chair. A brown curtain hangs in the left background.

Height, 44 in.; width, 34 in. Given to the City in 1851.

OLIVER HAZARD PERRY

BY

JOHN WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 11

JOSE ANTONIO PAEZ

PRESIDENT VENEZUELA, 1831–35; 1839–43
VENEZUELA GENERAL AND PATRIOT
DIED IN NEW YORK

ARTIST
CHARLES WESLEY JARVIS

A MIDDLE-AGED man in black coat and white waistcoat sits in front view, with his face turned to the left and the eyes looking straight ahead. He is shown to the waist only, and the oval of the frame partly covers his right hand, in which is a roll of manuscript. A bit of red drapery is seen in the left background.

Height, 36 in.; width, 28 in. Painted for the City in 1851.

SAMUEL SMITH

1788–18

MAYOR OF BALTIMORE, 1830

ARTIST
JAMES FROTHINGHAM, N.A.
1786–1864

A HALF-LENGTH figure, dressed in a suit of black with white stock, is seated in a red-upholstered armchair drawn close up to a table with a red cover. He is in three-quarters view to the left, with his face turned toward the spectator and his eyes looking straight out of the picture. His hands lie clasped before him on a sheet of manuscript on the table.

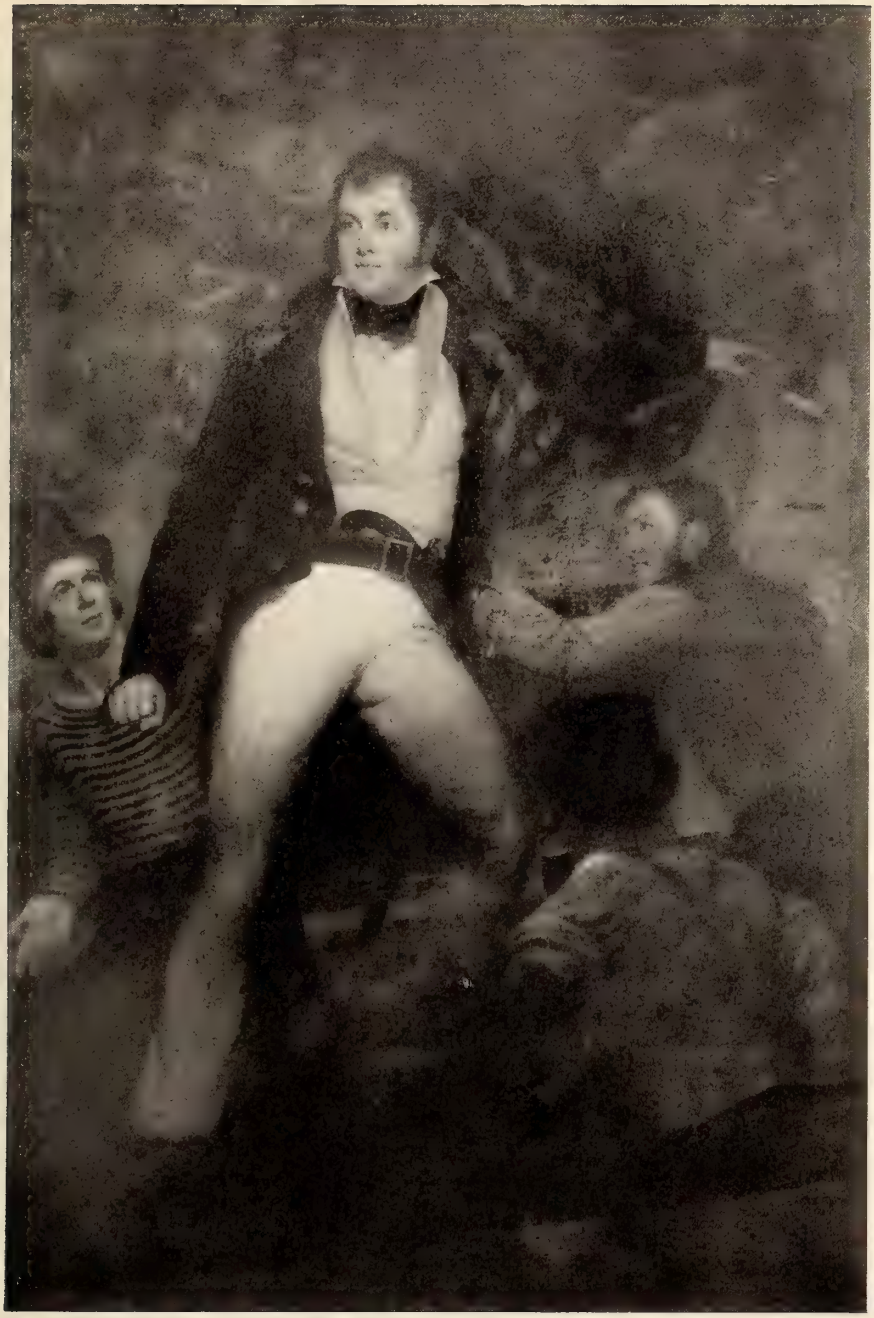
Height, 36 in.; width, 30 in. Painted for the City in 1851.

UNKNOWN

ARTIST
DANIEL HUNTINGTON, N.A.

SEATED in an easy-chair upholstered in red, is a half-length figure in front view, with his face turned to the right and his eyes looking straight ahead. His left hand holds a pamphlet with the index finger between the pages, while the arm rests on the arm of the chair. A brown

Height, 44 in.; width, 34 in. Given to the City in 1851.



HAMILTON FISH

1808–1893

GOVERNOR OF NEW YORK, 1849–50

ARTIST

THOMAS HICKS, N.A.

1823–1890

ERECT, in front of an elaborately carved desk with couchant lion feet, stands a man, having, apparently, just entered the room. He is in three-quarters view to the left, with the face turned slightly toward the front and the eyes looking directly at the spectator. His left hand rests against his hip, and his right rests impressively on a large document, across the top of which, in large letters, may be seen: "Homestead Exemp." On the floor in the left foreground are several large books; others lie on the desk with a row of worn, leather-covered volumes across its top, above which stands a marble bust of Washington. In the right background a large circular replica of a seal hangs by a red cord, and beneath this stands a red-upholstered armchair, on which lie a black coat, a silk hat, and a document.

SIGNED: T. HICKS NEW YORK 1852

Height, 108 in.; width, 78 in. Painted for the City in 1852.

—

DAVID THOMAS VALENTINE

1801–1869

CLERK OF COMMON COUNCIL, 1837–69

ARTIST

CHARLES WESLEY JARVIS

THE half-length figure of a portly gentleman, dressed in black, with smooth face and flowing gray hair, sits turned toward the right, but looking to the front. He holds a document in his right hand, and two large books appear in the background, at the right.

SIGNED: C. W. JARVIS

Height, 36 in.; width, 30 in. Painted for the City in 1852.

JAMES ST. CLAIR MORTON

1829–1864

A UNITED STATES GENERAL

ARTIST

CHARLES WESLEY JARVIS

DRESSED in a Colonial uniform, with gold epaulettes and a richly embroidered collar and a front similarly embroidered and bearing the decoration of the Cincinnati, is the half-length seated figure of an officer with high forehead, flowing white hair, and short side-whiskers. His hands, wearing gauntlets, lie crossed before him, the left hand clasping the blade of a sword with its hilt resting in the hollow of the arm under a chapeau held in the right hand. Behind the figure, draped in deep folds, is the national flag, and in the background, at the left, is seen a stone fort or battery at the water's edge, suggesting Castle William.

SIGNED: CHAS. JARVIS

Height, 36 in.; width, 28 in. Painted for the City in 1852.

—

AMBROSE C. KINGSLAND

1878

MAYOR OF NEW YORK, 1851–52

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

SEATED in an armchair upholstered in red, is the half-length figure of a man in three-quarters view to the left and the eyes looking directly at the spectator. His right hand rests on a map which is spread out before him, near books and documents, while his left grasps the corner of the map hanging over the edge of the table.

Height, 45 in.; width, 34 in. Painted for the City in 1853.

JACOB RADCLIFF

BY

JOHN TRUMBULL

FOR DESCRIPTION SEE PAGE 12

JAMES ST. CLAIR MORTON

ARTIST

CHARLES WESLEY JARVIS

Dressed in a Colonial uniform, with gold epaulettes and a richly embroidered collar and a front similarly embroidered and bearing the decoration of the Cincinnati, is the half-length seated figure of an officer with high forehead, flowing white hair, and short side-whiskers. His hands, wearing gauntlets, lie crossed before him, the left hand grasping the blade of a sword with its hilt resting in the hollow of the arm under a chapeau held in the right hand. Behind the figure, draped in deep folds, is the national flag, and in the background, at the left, is seen a stone fortalice battery at the water's edge, suggesting Castle William.

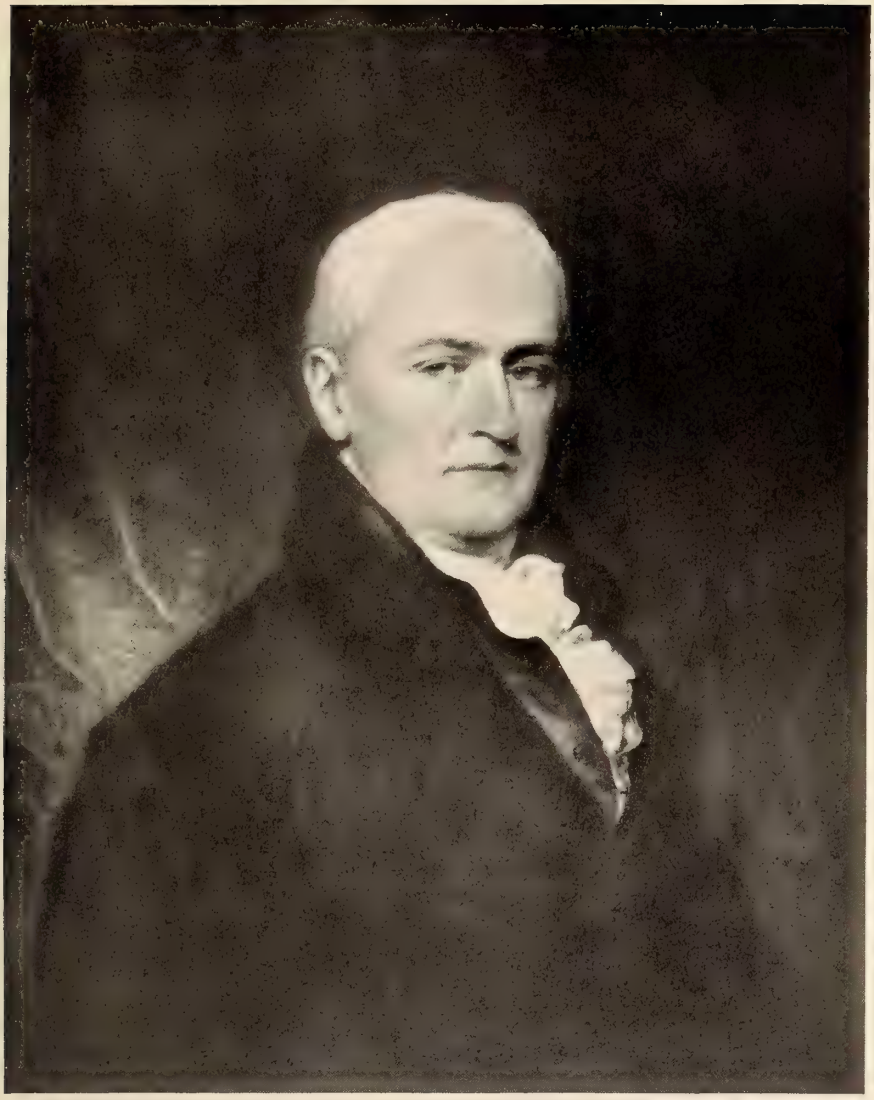
AMBROSE C. KINGSLAND

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

Seated in an armchair upholstered in red, is the half-length figure of a man in three-quarters view to the left and the eyes looking directly at the spectator. His right hand rests on a map which is spread out before him, near books and documents, while his left grasps the corner of the map hanging over the edge of the



MILLARD FILLMORE

1800–1874

PRESIDENT OF THE UNITED STATES, 1850–53

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

1830–1900

On a conspicuous carpet of large pattern and many bright colors, stands a figure wearing an ample black cloak with a broad velvet collar. He is in front view, with his face turned to the right and his eyes looking straight ahead. His left arm is concealed, but the hand is shown gathering the cloak together at his waist, and his right hand, holding a roll of manuscript, hangs at his side. A carved armchair, upholstered in red, is shown in the right background against a panelled wainscoting, above which is a large wall panel, and, in the left background, is seen the corner of a heavy, gold picture-frame.

SIGNED: F. B. CARPENTER 1853

Height, 96 in.; width, 66 in. Painted for the City in 1853.

—

CONKLIN BRUSH

1794–1870

MAYOR OF BROOKLYN, 1851–52

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

1830–1900

Seated in an easy-chair upholstered in red, and dressed in a simple suit of black, is a half-length figure in three-quarters view to the left, with the face turned toward the front and the eyes looking directly at the spectator. His left arm rests on the arm of the chair, and his right hand, holding a pen, lies on a sheet of paper on a table near three large books.

Height, 36 in.; width, 28 in. Painted for the City in 1854.

WARD BENJAMIN BURNETT

1811–1884

AN AMERICAN GENERAL

ARTIST

J. H. SHEGOGUE, N.A.

1805–1872

DRESSED in a blue uniform with two rows of brass buttons, stands a figure with left foot advanced, in front view, with the face turned to the right, and the eyes looking straight ahead. His right hand, holding a cap, hangs at his side, and his left rests on a map of Mexico spread out on a pedestal above which, near a column, are furled the Stars and Stripes. On the floor, in the left background, is a basket filled with medals, behind which kneel two soldiers, one of whom is holding a flag. Beyond is shown a landscape with a circular fort in the distance.

SIGNED: SHEGOGUE 1854

Height, 96 in.; width, 60 in. Painted for the City in 1854.

—

DE WITT CLINTON

1769–1828

PRESIDENT OF THE PUBLIC SCHOOL SOCIETY, 1805–28

ARTIST

WM. H. POWELL, A.N.A.

1824–1879

STANDING erect, in an easy posture, is the half-length figure of a man in the prime of life, with his left arm resting lightly near buff gloves on a blue-topped table, and his right hand thrust into the bosom of his black coat. Behind his left shoulder is shown a mass of red drapery against a fluted pilaster, and a similar pilaster is seen in the left background.

SIGNED: W H POWELL 1854

Height, 47 in.; width, 37 in. Given to the City in 1854.

JAMES MONROE

BY

JOHN VANDERLYN

FOR DESCRIPTION SEE PAGE 13

WARD BENJAMIN BURNETT

AN AMERICAN GENERAL

ARTIST

J. H. SHEGOGUE, N.A.

DRESSED in a blue uniform with two rows of brass buttons, stands a figure with left foot advanced, in front view, with the [illegible] and the eyes looking straight ahead. His right hand, holding a cap, hangs at his side, and his left rests on a [illegible] pedestal above which, near a column, are furled the Stars and Stripes. On the floor, in the left background, [illegible] which kneel two [illegible] holding a flag. Beyond is shown a landscape with a circular fort in the distance.

SIGNED: SHEGOGUE 1854

Height, 96 in.; width, 60 in. Painted for the City in 1854.

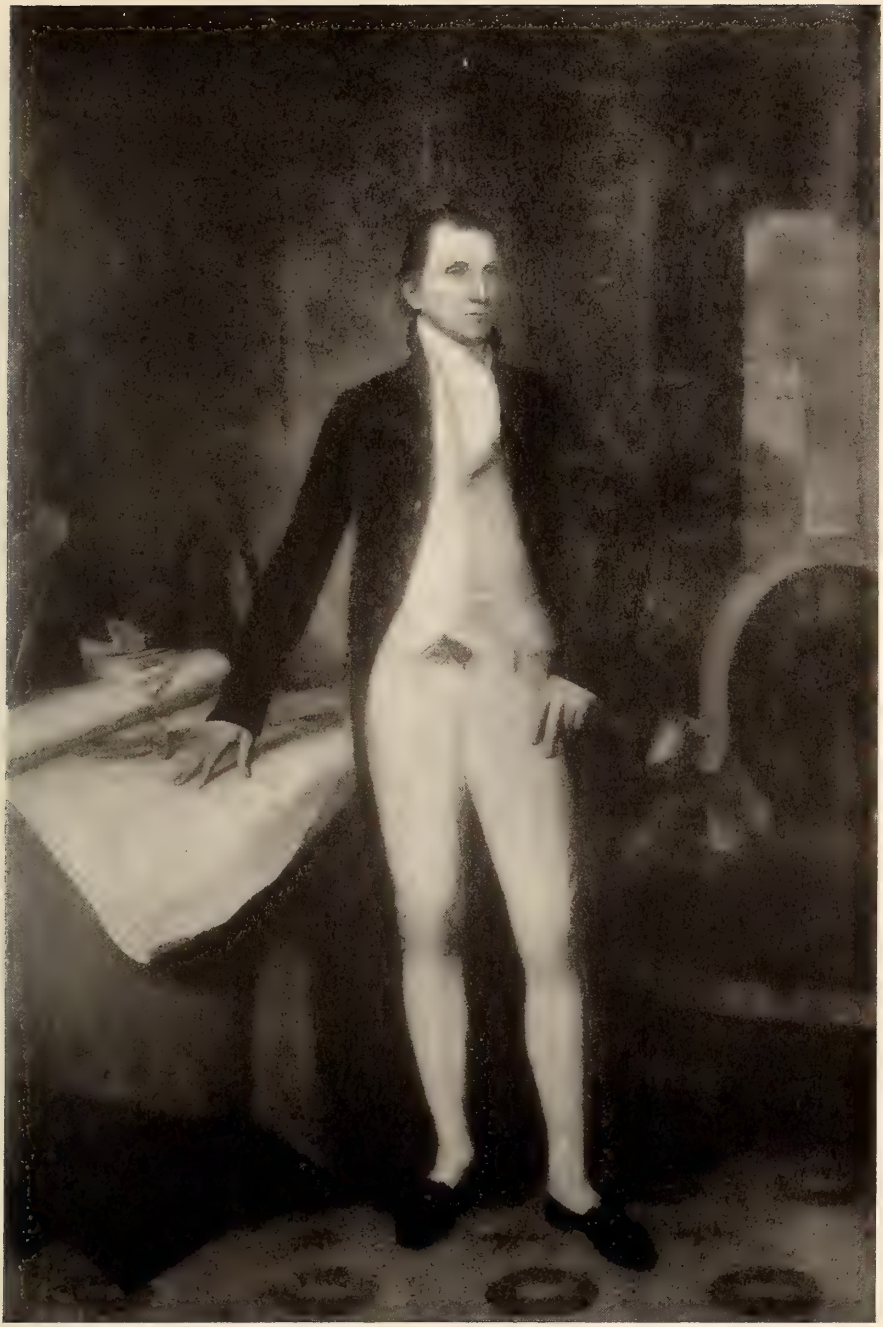
DE WITT CLINTON

PRESIDENT OF THE PUBLIC SCHOOL SOCIETY, 1805–28

ARTIST

WM. H. POWELL, A.N.A.

STANDING erect, in an easy posture, is the half-length figure of a man in the prime of life, with his left arm resting lightly near [illegible] and his right hand thrust into the bosom of his black coat. Behind his left shoulder is shown a mass of red drapery against a fluted pilaster, and a similar pilaster is seen in the left background.



HENRY CLAY

1777–1852

UNITED STATES SENATOR, 1806–07; 1810–11; 1831–42; 1849–52

ARTIST

CHARLES WESLEY JARVIS

In the attitude of making a speech, a man dressed in black, with loosely fitting overcoat of the same color, is standing at the edge of a rostrum, in front view, with his face turned a little to the left, and his eyes, slightly raised, gazing intently into the distance. The right foot is advanced, and the right arm, slightly crooked, and with conspicuously extended index finger, is raised a little above the shoulder in an emphatic gesture, while the left hand, loosely holding a brown cane, hangs by his side. Beyond a column in the right background a statue of Minerva is shown beneath an arch, on a pier of which is a ruddy glow of an evening landscape continued into the left background beyond a pair of delicately fluted columns.

SIGNED: C W JARVIS

Height, 100 in.; width, 72 in. Painted for the City in 1854.

—

EDWARD A. LAMBERT

1813–1878

MAYOR OF BROOKLYN, 1853–54

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

1830–1900

A gentleman, with his face framed by a short-cropped beard, is seated with crossed legs in an easy-chair upholstered in red. He is seen to the knees, dressed in a simple suit of black, in three-quarters view to the right, with his face turned to the left and his large eyes looking straight out of the picture. His right hand, holding a folded manuscript, rests on his lap. A table with a green cover, strewn with documents and books, stands in the left foreground, and a narrow strip of olive-green drapery hangs in the right background.

Height, 36 in.; width, 30 in. Painted for the City in 1854.

GEORGE T. TRIMBLE

1793–1872

PRESIDENT OF PUBLIC SCHOOL SOCIETY, 1847–53

ARTIST

THOMAS HICKS, N.A.

1823–1890

A FULL-LENGTH figure stands erect near an open door with his left hand hanging by his side and his right holding an open book before him. He is in three-quarters view to the left, with his face turned toward the front, and his kindly eyes looking at the spectator. Behind him is a plain table covered with books, and in front of him a chair, on which lie a brown overcoat and a silk hat. In the left background, groups of children are seen playing about a brick building inscribed across its front: "NEW YORK PUBLIC SCHOOL NO. 1."

SIGNED: T. HICKS. NEW YORK. 1854

Height, 108 in.; width, 78 in. Given to the City in 1854.

—

TOWNSEND HARRIS

1803–1878

MINISTER TO JAPAN, 1859–61

ARTIST

J. BOGLE, N.A.

1817–1873

DRESSED in black, with a figured brown waistcoat, is a three-quarters-length figure in full face, with his right arm resting near books on the red cover of a table, and his left on the arm of the red-upholstered chair in which he is sitting.

SIGNED: J. BOGLE 1855

Height, 46 in.; width, 36 in. Given to the City in 1855.

ANDREW JACKSON

BY

JOHN VANDERLYN

FOR DESCRIPTION SEE PAGE 14

GEORGE T. TRIMBLE

PRESIDENT OF PUBLIC SCHOOL SOCIETY, 1847–53

ARTIST

THOMAS HICKS, N.A.

A FULL-LENGTH figure stands erect near an open door with his left hand hanging by his side and his right holding an open book before him. He is in three-quarters view to the left, with his face turned toward the front, and his kindly eyes looking at the spectator. Behind him is a plain table covered with books, and in front of him a chair, on which lie a brown overcoat and a silk hat. In the left background, groups of children are seen playing about a brick building inscribed across its front: "NEW YORK PUBLIC SCHOOL NO. 1."

Height, 108 in.; width, 78 in. Given to the City in 1854.

TOWNSEND HARRIS

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MINISTER TO JAPAN, 1859–61

ARTIST

J. BOGLE, N.A.

DRESSED in black, with a figured brown waistcoat, is a three-quarters-length figure in full face, with his right arm resting near books on the red cover of a table, and his left on the arm of the red-upholstered chair in which he is sitting.

WASHINGTON HUNT

1811–1867

GOVERNOR OF NEW YORK, 1851–52

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

In a rotunda, as if ready to go out, a figure is standing at the head of a circular stairway with a heavy balustrade leading down into the left background. He is in three-quarters view to the left, with his face turned toward the front and the eyes looking straight ahead. His right hand is thrust into the bosom of his coat, and in his left he holds a cane and silk hat, while over the arm is thrown a brown overcoat. The balustrade directly behind the figure, at the head of the stairway, is repeated across the background, and behind this, on the left, is a mahogany door. In the middle is a fluted Corinthian pilaster, and on the right the paneled end of a cupboard is seen through a doorway, above which is a marble bust.

SIGNED: C. L. ELLIOTT 1855

Height, 102 in.; width, 65½ in. Painted for the City in 1855.

—

JACOB AARON WESTERVELT

1800–1879

MAYOR OF NEW YORK, 1853–54

ARTIST

EDWARD MOONEY, N.A.

1813–1887

Seated in a red-upholstered armchair and leaning lightly with his right arm on a table strewn with books and documents, and covered with green drapery, is the three-quarters-length figure of a man, wearing an overcoat with broad velvet collar. He is in nearly front view, with the eyes turned to the right, looking directly at the spectator.

Height, 42 in.; width, 36 in. Painted for the City in 1855.

BARON FREDERICK WILHELM VON STEUBEN

1730–1794

A PRUSSIAN-AMERICAN GENERAL

ARTIST

GERLANDO MARSIGLIA, N.A.

1792–1850

COPIED FROM A PORTRAIT BY

ROBERT EDGE PINE

THE three-quarters-length standing figure of an officer is in front view, with face turned to the right and the eyes looking straight ahead. He is dressed in Colonial uniform of buff and blue, with two decorations on his coat and another suspended from a red ribbon about his neck. His left hand, holding gloves, hangs at his side, and his extended right rests on the pommel of a sword.

Height, 48 in.; width, 36 in. Purchased by the City in 1855.

—

GEORGE HALL

1795–1857

MAYOR OF BROOKLYN, 1834; 1855–56

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A

1830–1900

DRESSED in a suit of black, a portly gentleman with gray hair and short, gray side-whiskers is seated erect in an easy-chair upholstered in red. He is seen to the knees, in three-quarters view to the left, with his eyes, turned slightly to the right, looking out of the picture. His left arm rests on the arm of the chair and his right hand is thrust into the bosom of his coat. In the left background is a red-topped desk laden with books and papers.

Height, 36 in.; width, 30 in. Painted for the City in 1856.

STEPHEN ALLEN

BY

SAMUEL L. WALDO, A.N.A., WILLIAM JEWETT, A.N.A.

FOR DESCRIPTION SEE PAGE 14

BARON FREDERICK WILHELM VON STEUBEN

A PRUSSIAN-AMERICAN GENERAL

ARTIST

GERLANDO MARSIGLIA, N.A.

1792–1850

COPIED FROM A PORTRAIT BY

ROBERT EDGE PINE

Height, 48 in.; width, 36 in. Purchased by the City in 1855.

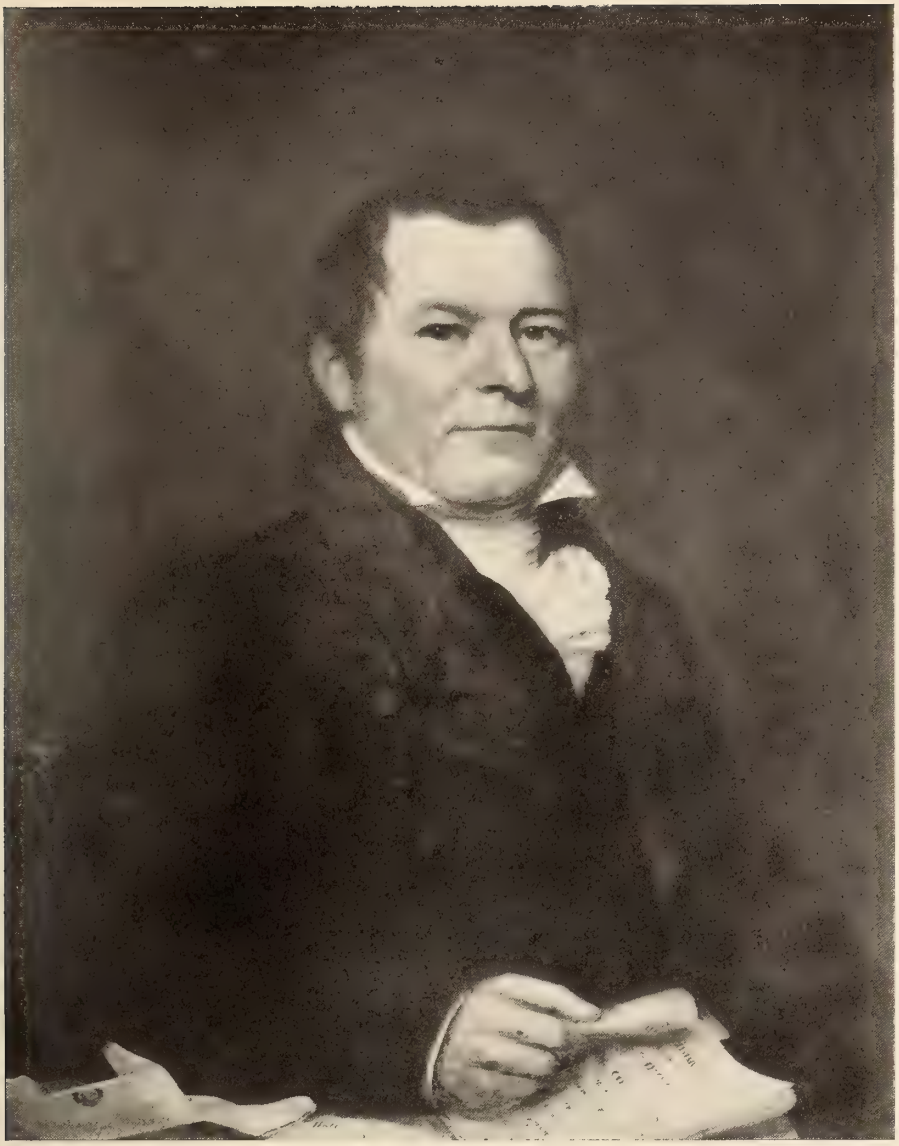
GEORGE HALL

1795–1857

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A

1850–1900



FERNANDO WOOD

1812–1881

MAYOR OF NEW YORK, 1855–58; 1860–61

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

DRESSED in a tightly fitting black coat is a three-quarters-length standing figure in nearly front view, with the eyes looking pleasantly out of the picture. His left hand rests against his hip and his right on a table, on which are a roll of manuscript and a leather-bound book against a light-brown drapery which extends across the background.

SIGNED: HON. FERNANDO WOOD BY C. L. ELLIOTT 1857

Height, 45 in.; width, 35 in. Painted for the City in 1857.

—

CALEB SMITH WOODHULL

1792–1866

MAYOR OF NEW YORK, 1849–51

ARTIST

CHARLES WESLEY JARVIS

SITTING erect in a chair upholstered in red, is the half-length figure of a man in three-quarters view to the left, with the face nearly in front view and the eyes looking directly at the spectator. His left arm rests easily on the arm of the chair and at his side stand two large books.

SIGNED: CHAS. JARVIS PINXT 1857

Height, 36 in.; width, 29 in. Painted for the City in 1857.

DANIEL PHŒNIX INGRAHAM

1804–1881

JUSTICE OF SUPREME COURT, 1858–74

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

THE three-quarters-length figure of a man is seated in a red-upholstered armchair, with his body turned to the right, but his face turned toward the front and the eyes turned still more, looking directly at the spectator. His right arm rests on the arm of the chair, with a document in the hand, and his left hand, holding spectacles, rests on a green-topped table, on which lie books. A light-brown curtain hangs in the left background.

SIGNED: ELLIOTT 1858

Height, 50 in.; width, 40 in. Given to the Court in 1858.

—

WINFIELD SCOTT

1768–1866

COMMANDER-IN-CHIEF UNITED STATES ARMY, 1841–61

ARTIST

MINER K. KELLOGG

1839–

DRESSED in a blue uniform, with brass buttons, a yellow sash about his waist, knotted at the left hip, is the full-length figure of a man in nearly front view, with the face turned to the left and the eyes looking straight ahead. His right foot, advanced, bears his whole weight, and his extended right hand holds his chapeau, ornamented with a large yellow pompon, while his left hand, hanging at his side, grasps the scabbard of a sword. The background is a stone wall and pilasters in a rich brown tone.

SIGNED: M. K. KELLOGG, 1858

Height, 106 in.; width, 70 in. Painted for the City in 1858.

MARQUIS DE LAFAYETTE

BY

SAMUEL FINLEY BREESE MORSE, N.A.

FOR DESCRIPTION SEE PAGE 15

ARTIST

1812–1868

upholstered armchair, with his body turned to the right, but his face turned toward the front and the eyes turned still more, looking at the spectator. His right arm rests on the arm of the chair with a document in the hand, and his left hand, holding spectacles, rests on a green-topped table, on which lie books. A light green curtain hangs in the left background.

th, 40 in. Given to the Court in 1858.

ARTIST

1839–

Dressed in blue uniform, with brass buttons, a yellow sash about his waist knotted at the left hip, is the full-length figure of a young man, with the face turned to the left and the head bare. His right foot, advanced, bears his weight, and his extended right hand holds his chapeau, ornamented with a large yellow pompon, while his left hand, hanging at his side, grasps the scabbard of a sword. The background

SAMUEL S. POWELL
1815–1879
MAYOR OF BROOKLYN, 1857–60

ARTIST
JAMES FROTHINGHAM, N.A.
1786–1864

A HALF-LENGTH figure is in three-quarters view to the right with the face turned to the front and the eyes looking straight out of the picture. He is dressed in a simple suit of black, and in his right hand is a document. In the right background are shown two books.

Height, 36 in.; width, 30 in. Painted for the City in 1858.

—

JOHN ALSOP KING
1788–1867
GOVERNOR OF NEW YORK, 1857–58

ARTIST
THOMAS HICKS, N.A.
1823–1890

A FULL-LENGTH figure dressed in a black frock coat stands in front view, before a high, round-topped window. Framed by gray hair, curling over the top of his head, his face, beaming with a cordial smile, is turned slightly to the right, with the spectacled eyes looking straight ahead. His right hand, holding a letter, hangs at his side, and his left rests on the corner of an elaborately carved desk, on the green top of which are piled in confusion books of many colors. Behind the desk and to the right of the window, hangs in straight folds a yellow brocaded curtain with its upper part in shadow. A similar curtain hangs at the left of the window, the lower part looped back beside an armchair upholstered in red, on which lie a black cloak and silk hat.

SIGNED: THOMAS HICKS 1860

Height, 100 in.; width, 66 in. Painted for the City in 1860.

MARTIN KALBEFLEISCH

1804–1873

MAYOR OF BROOKLYN, 1861–63; 1868–71

ARTIST

JUNIUS BRUTUS STEARNS, N.A.

1810–1885

A HALF-LENGTH figure, dressed in a loosely fitting suit of black, is seated in a chair upholstered in green, in front view, with his face turned slightly to the left and his eyes looking straight ahead. His right hand rests on the arm of the chair and his left arm lies on a table with a red cover.

SIGNED: J. B. STEARNS 1860

Height, 42 in.; width, 34 in. Painted for the City in 1860.

—

DANIEL FAWCETT TIEMANN

1805–1899

MAYOR OF NEW YORK, 1858–59

ARTIST

THOMAS HICKS, N.A.

1823–1890

LEANING easily, with his left elbow on the sloping, green top of a desk strewn with books and documents, is a three-quarters-length figure in nearly front view, with his eyes, turned to the right, looking kindly at the spectator. His left hand clasps a roll of manuscript, and his right hangs at his side, nearly touching an armchair, on which lie an overcoat and a black hat. In the left background hangs a yellow curtain in shadow.

SIGNED: T. HICKS. 1860

Height, 47 in.; width, 36 in. Painted for the City in 1860.

JOHN STANFORD

BY

SAMUEL FINLEY BREESE MORSE, N.A.

FOR DESCRIPTION SEE PAGE 15

ARTIST

1810–1885

A HALF-LENGTH figure, dressed in a loosely fitting suit of black, is seated in a chair upholstered in green, in front view, with his head turned slightly to the left and his eyes looking straight ahead. His right hand rests on the arm of the chair and his left arm lies on a table with a red cover.

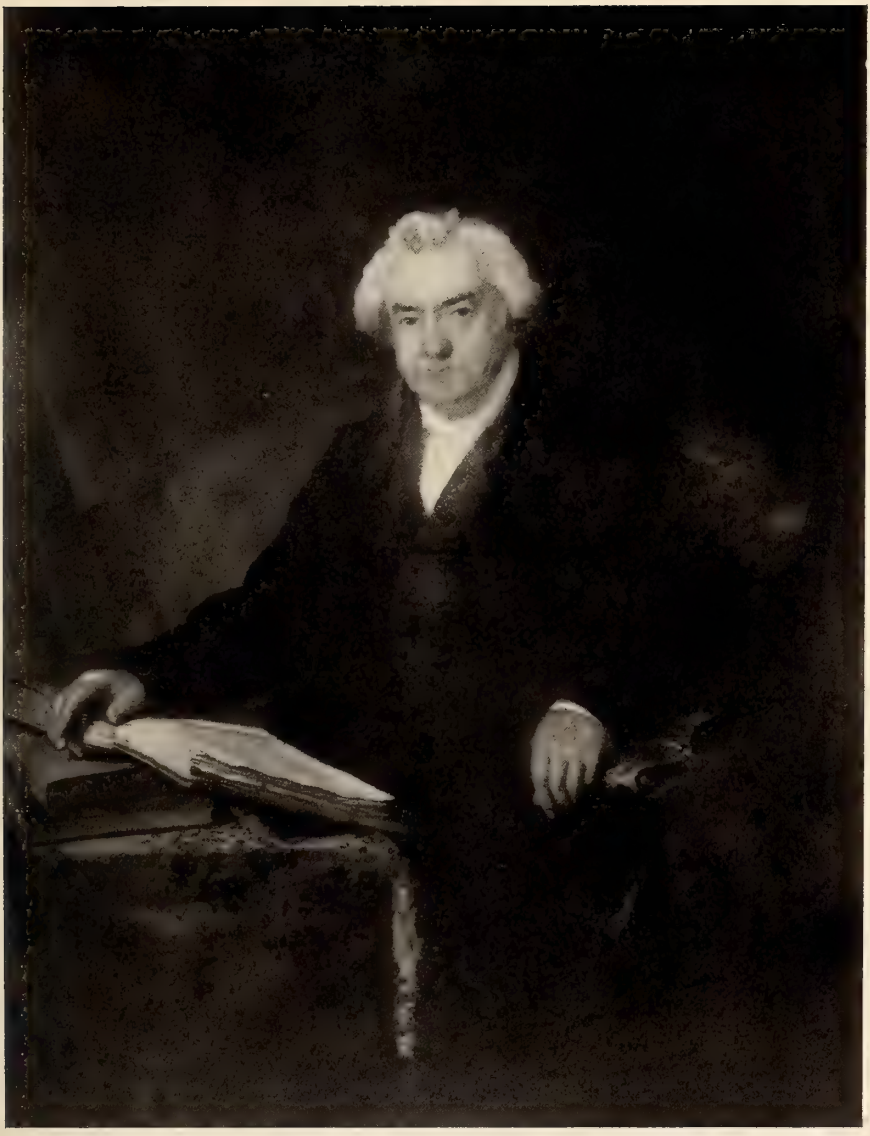
width, 34 in. Painted for the City in 1860.

ARTIST

THOMAS HICKS, N.A.

1823–1890

left elbow on the sloping, green top of and documents, is a three-quarters- t view, with his eyes, turned to the pectator. His left hand clasps a t hangs at his side, nearly touching rcoat and a black hat. In the a yellow curtain in shadow.



ROBERT ANDERSON

1805–1871

COMMANDER AT FT. SUMTER, APRIL 12–13, 1861

ARTIST

WILLIAM H. POWELL, A.N.A.

1824–1879

STANDING within the low stone enclosure of a fort, is the figure of an officer in blue uniform, his army belt partly covering a dull-red sash with long tassels hanging near the hilt of his sword. He is in front view, with the face turned a little to the right and the eyes looking straight ahead. His left foot is advanced, and his left hand rests near his cap on the stone parapet, while his right, holding a field-glass, hangs at his side. In the left background are shown a mounted cannon and on the floor near its carriage a pyramid of cannon balls. In the right background is seen a broad sheet of water, and on its farther shore extensive fortifications beneath a dull, gray sky.

SIGNED: W. H. POWELL 1861

Height, 102 in.; width, 70 in. Painted for the City in 1861.

—

HORATIO SEYMOUR

1810–1886

GOVERNOR OF NEW YORK, 1853–54; 1863–64

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

THE full-length standing figure of a gentleman of middle age, dressed in dark brown, stands in three-quarters view to the right with his face turned toward the front, and his eyes, looking pleasantly at the spectator. His right hand hangs by his side, and his left rests on a book, with the index finger between its pages, near other books and documents, on a table covered with heavy purple drapery with a wide figured border. In the left foreground is an armchair upholstered in dark green against a brown silk curtain hanging in heavy folds. On a white marble pedestal in the right background stands a marble bust, and above it is a portion of an oval picture.

SIGNED: C. L. ELLIOTT 1861

Height, 105 in.; width, 66 in. Painted for the City in 1861.

HARRY HOWARD

1822–1896

CHIEF OF NEW YORK FIRE DEPARTMENT, 1857–60

ARTIST

JOSEPH HOFFMANN JOHNSON

1821–1890

DRESSED in a fireman's reddish-brown uniform, with the word "Chief" on the helmet, a figure in violent action stands on the block pavement of a city street. He is in front view, with the face turned to the right, and his keen eyes look straight ahead. His right foot advanced, with the knee bent, bears the whole weight of his body, and his right arm, extended above his shoulder, points with the index finger, while the left, holding a speaking-trumpet, hangs at his side. In the left foreground is a hydrant with a hose attached, which is stretched back and forth along the pavement behind the figure. In the distance extends a long row of five-story buildings, from one of which, near the left, roll masses of black smoke. Fire engines surrounded by people play streams of water upon the burning building, and in the right background other engines are shown hurrying to the scene.

SIGNED: J. H. JOHNSON, 1861

Height, 100 in.; width, 72 in. Painted for the City in 1861.

—

THOMAS JEFFERSON

1743–1826

PRESIDENT OF THE UNITED STATES, 1801–09

ARTIST

CHARLES WESLEY JARVIS

ENGROSSED in literary composition, a man with gray hair, parted in the middle, is seated, with crossed legs, in an armchair upholstered in dark green. He is dressed in a full suit of black with knee-breeches, silk stockings, conspicuous silver shoe-buckles, and sits leaning slightly forward, with his body turned a very little to the left, gazing meditatively straight ahead. His right hand, holding a quill pen, rests on a manuscript lying near books on a table covered with dark-red drapery, ornamented with narrow bands of velvet of a darker hue, and his left hangs over the arm of the chair, with large sheets of manuscript loosely held between the fingers.

Height, 94 in.; width, 60 in. Painted for the City in 1863.

WILLIAM PAULDING

BY

SAMUEL FINLEY BREESE MORSE, N.A.

FOR DESCRIPTION SEE PAGE 16

HARRY HOWARD

1822–1896

ARTIST

JOSEPH HOFFMANN JOHNSON

1851–1899

Dressed in a fireman's reddish-brown uniform, with the word [illegible] on the helmet, a figure in violent action stands on the [illegible]vement of a city street. He is in front view, with the [illegible]ed to the right, and his keen eyes look straight ahead. [illegible]ght foot advanced, with the knee bent, bears the whole [illegible] of his body, and his right arm, extended above his shoulder, [illegible] with the index finger, while the left, holding a speaking-[illegible]et, hangs at his side. In the left foreground is a hydrant [illegible] hose attached, which is stretched back and forth along the [illegible]ient behind the figure. In the distance extends a long row [illegible]ve-story buildings, from one of which, near the left, roll masses of black smoke. Fire engines surrounded by people play streams of water upon the burning building, and in the right background other engines are shown hurr[illegible]

Height, 100 in.; width, 72 in.

THOMAS [illegible]

PRESIDENT OF THE UNITED STATES, 1801–09

ARTIST

CHARLES WESLEY JARVIS

1781–1840

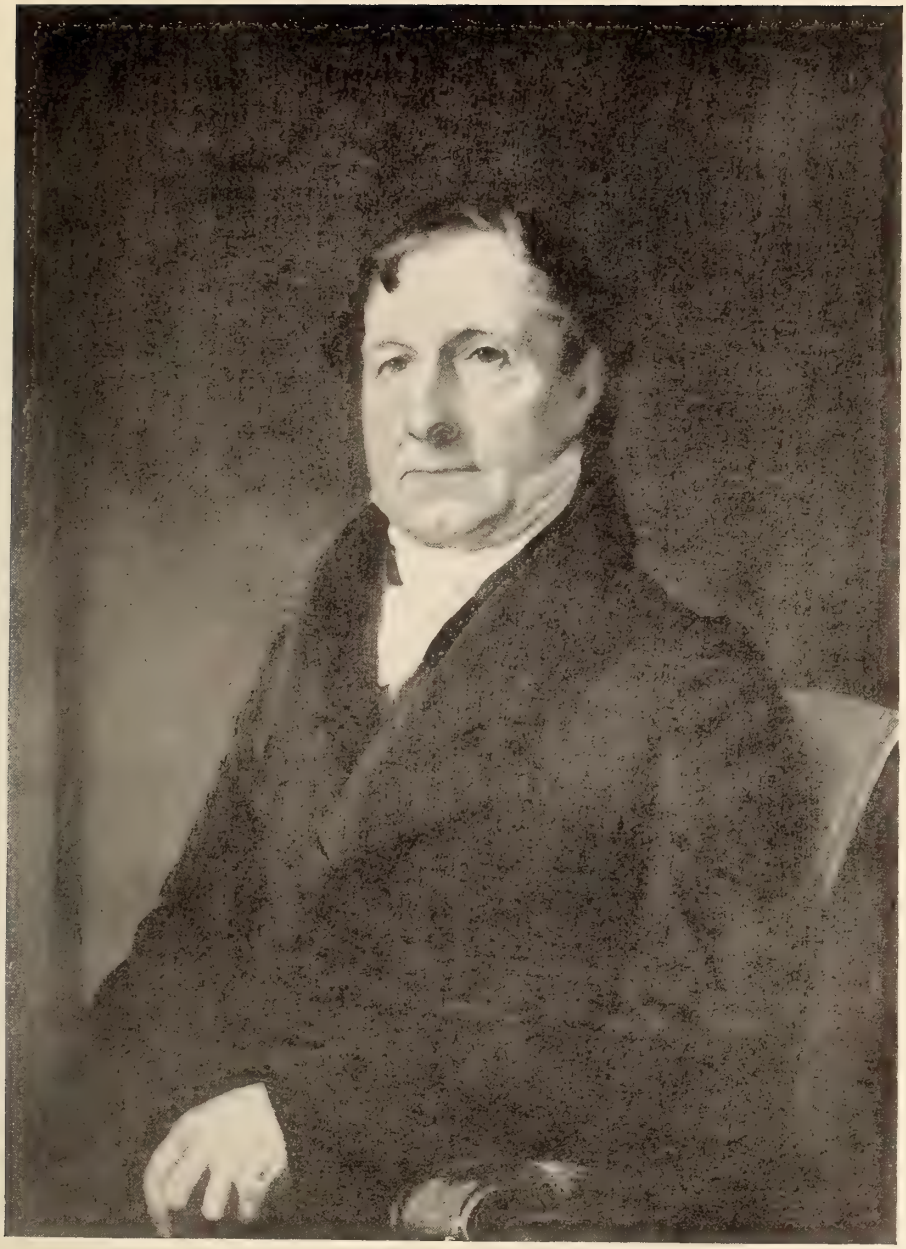
Engrossed in literary composition, a man with gray hair, [illegible] the middle, is seated, with crossed legs, in an armchair [illegible]d in dark green. He is dressed in a full suit of black with knee-breeches, silk stockings, conspicuous silver shoe-buckles, and [illegible] leaning slightly forward, with his body turned a very little to the left, gazing meditatively straight ahead. His right hand, holding a quill pen, rests on a manuscript lying near books on a table covered with dark-red drapery, ornamented with narrow bands of velvet of a darker hue, and his left hangs over the arm of [illegible] large sheets of manuscript loosely held between the

[illegible] WILLIAM PAULDING

[illegible]t, 94 in.; width, 60 in. BY [illegible] Painted for the City in 1863.

SAMUEL FINLEY BREESE MORSE, N.A.

[illegible] FOR DESCRIPTION SEE PAGE 10



EDWIN DENNISON MORGAN

1811–1883

GOVERNOR OF NEW YORK, 1859–62

ARTIST

DANIEL HUNTINGTON, N.A.

1816–1906

THE full-length figure of a gentleman in the prime of life, with thick side-whiskers, is standing erect with his body turned slightly to the left, but with his face to the front and his keen eyes looking straight out of the picture. His brown overcoat, with broad velvet collar, is unbuttoned, exposing his black suit. His left hand hangs at his side, and with his right he is in the act of lifting a document from a pile lying near a sword, books and a bust of Washington on a table covered with a rich Oriental rug. In the right background is a mahogany armchair upholstered in dark brown, behind which hangs a mass of green drapery. A landscape is shown beyond a column in the left background.

SIGNED: D. H. 1864

Height, 102 in.; width, 66 in. Painted for the City in 1864.

—

WILLIAM E. CURTIS

1823–1880

PRESIDENT OF BOARD OF EDUCATION, 1859–63

ARTIST

H. A. LOOP, N.A.

1831–1895

A BEARDED gentleman, seated with crossed legs in an easy-chair upholstered in red, is seen as far as the knees in three-quarters view to the right, with his eyes turned to the front looking at the spectator. His right arm rests on the arm of the chair, and his left near books and a terrestrial globe on a table.

SIGNED: H. A. LOOP '64

Height, 48 in.; width, 38 in. Given to the City in 1864.

THOMAS JEREMIAH

–1872

PRESIDENT BOARD OF EDUCATION, 1843

ARTIST

WILLIAM VER BRYCK

In an oval frame is the head and shoulders of a gray-haired man with side-whiskers, dressed in a simple suit of black, with his body turned a little to the left, but with his face and eyes to the front.

SIGNED: W. VER BRYCK 1864

Height, 30 in.; width, 25 in. Given to the City in 1864.

—

HENRY CLAY

1777–1852

UNITED STATES SENATOR

ARTIST

P. STAUNTON

Dressed in a suit of black, the figure of an elderly gentleman, with thin gray hair, is standing on a rostrum, in an attitude of making a speech. His body is turned to the right and leans a little in the same direction, but his face is turned to the left, and the eyes, slightly raised, look straight ahead. His left hand is lifting a document from among others lying on a desk covered with an ample green drapery, and his right hand is held before the breast in an expressive gesture. On the floor at the right are books and a roll of documents, and behind the desk is shown a red screen, above which is seen the top of a door. An armchair upholstered in green stands in the left background near a column.

SIGNED: P. STAUNTON N. O. 1847

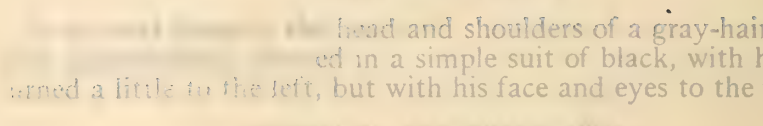
Height, 108 in.; width, 72 in. Purchased by the City in 1865.

DE WITT CLINTON

BY

GEORGE CATLIN

FOR DESCRIPTION SEE PAGE 16



Head and shoulders of a gray-haired man ed in a simple suit of black, with his body rned a little to the left, but with his face and eyes to the front.

Height, 30 in.; width, 25 in. Given to the City in 1864.

suit of black, the figure of an elderly gentleman, air, is standing on a rostrum, in an attitude of His body is turned to the right and leans a irection, but his face is turned to the left, and aised, look straight ahead. His left hand is m among others lying on a desk covered with ry, and his right hand is held before the gesture. On the floor at the right are ents, and behind the desk is shown a seen the top of a door. An armchair in the left background near a column.

Purchased by the City in 1865.

GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

PRESIDENT WASHINGTON stands in front view, with his face turned slightly to the left and his eyes looking straight ahead. He is dressed in a Colonial costume of black with white stock and jabot. His left hand, hanging at his side, clasps his sword, and his right is extended a little below the shoulder, in gesture. In the left background stands a marble-topped table with gilt legs in the form of modified fasces. Across its corner lies an ample piece of red drapery, on which rests a loosely rolled document, and near it are a chapeau, an inkstand, and two books. In the right background is a gilt chair upholstered in red, and beyond it are two massive columns with cord and tassels across their front, and behind them voluminous red drapery, which extends across the scene to a similar column with cord and tassels. Through a small opening beneath the curtain, in the left background, the sky is seen.

Height, 96 in.; width, 60 in. Purchased by the City in 1865.

—

GEORGE OPDYKE

1807–1880

MAYOR OF NEW YORK, 1862–63

ARTIST

CHARLES LORING ELLIOTT, N.A.

1812–1868

SEATED in an elaborately carved armchair is a three-quarters-length figure, seen as far as the knees, with his body turned to the left, his head slightly inclined in the same direction, and his face nearly in front view, with his eyes looking at the spectator. His left hand lies in his lap, and his right rests near a pile of books on a table covered with red drapery.

SIGNED: ELLIOTT 1866

Height, 42 in.; width, 34 in. Painted for the City in 1866.

ALFRED M. WOOD

1828–

MAYOR OF BROOKLYN, 1864–65

ARTIST

ALANSON FISHER, A.N.A.

1807–1884

SITTING with crossed legs in an easy-chair upholstered in dark red, is a three-quarters-length figure dressed in a suit of black. His body is turned to the left, but his face, with side-whiskers, is to the front, and his calm eyes look straight at the spectator. His left arm rests easily on the arm of the chair, while his right lies near rolls of manuscript on a table with a green cover.

Height, 42 in.; width, 32 in. Painted for the City in 1866.

—

JAMES M. McLEAN

PRESIDENT OF BOARD OF EDUCATION, 1864–67

ARTIST

DANIEL HUNTINGTON, N.A.

1816–1906

A MAN with long side-whiskers is seated erect, in full face, with his right hand placed on his knee, and his left arm resting on a table covered with a rich Oriental rug. He is seen as far as the knees, and is dressed in a black coat, gray trousers, and light-colored waistcoat. Red drapery is massed in heavy folds in the right background.

SIGNED: D. HUNTINGTON 1867

Height, 46 in.; width, 36 in. Given to the City in 1867.

PHILIP HONE

BY

JOHN VANDERLYN

FOR DESCRIPTION SEE PAGE 17

ARTIST

ALANSON FISHER, A.N.A.

1807–1884

with crossed legs in an easy-chair upholstered in dark three-quarters-length figure dressed in a suit of black. ed to the left, but his face, with side-whiskers, is d his calm eyes look straight at the spectator. His easily on the arm of the chair, while his right lies anuscript on a table with a green cover.

ide-whiskers is seated erect, in full face, with l on his knee, and his left arm resting on a tal rug. He is seen as far as the black coat, gray trousers, and light- istcoat. d drapery is massed in heavy folds in the

GEORGE G. REYNOLDS

1821–1892

JUDGE OF THE CITY COURT, 1861–66; 1873–86

ARTIST

MATTHEW WILSON

1814–1892

DRESSED in black is the three-quarters-length seated figure of a gentleman with wavy iron-gray hair and short side-whiskers. His body is turned to the left, but his face and eyes are to the front. His left arm rests on the back of the chair and his right hand on an open book lying on a table.

Height, 44 in.; width, 34 in. Given to the Court in 1867.

—

GEORGE BRINTON McCLELLAN

1826–1885

MAJOR-GENERAL COMMANDING THE ARMY OF THE POTOMAC, 1861–62

ARTIST

WILLIAM H. POWELL, A.N.A.

1824–1879

A GENERAL in full uniform, mounted on a spirited bay charger, is riding in an extensive flat landscape. The horse is turned a little to the right, but the General's body is in front view, with the face turned to the left and the eyes gazing into the distance. His hands are encased in white gauntlets, the left holding the reins, and the right, clasping a field-glass, rests on his thigh. He is followed by five mounted generals in the left background, and on the right, in the distance, woods are shown in summer foliage. The generals are covered with a reddish-brown dust thrown up by the prancing feet of the chargers, and over them hangs a leaden sky.

SIGNED: POWELL

Height, 106 in.; width, 82 in. Painted for the City in 1868.

SAMUEL BOOTH

1818–1902

MAYOR OF BROOKLYN, 1866–67

ARTIST

JUNIUS BRUTUS STEARNS, N.A.

1810–1885

A GENTLEMAN with short side-whiskers and dressed in a loosely fitting suit of black, is seated with crossed legs in a chair upholstered in green. He is seen as far as the knees, with his body turned slightly to the left and his face and eyes in the same direction. His left hand, with a finger between the pages of a red-covered book, rests on the arm of the chair, and his right arm on a red-topped table.

SIGNED: STEARNS 68

Height, 42 in.; width, 36 in. Painted for the City in 1868.

—

MYRON HOLLEY CLARK

1806–1892

GOVERNOR OF NEW YORK, 1855–56

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

1830–1900

THE Governor, in somber black, stands in front of the massive square pedestal of a marble column. He is turned to the left, but is facing to the front. His right hand holds gloves and a cane, and his left a silk hat. A large fountain is playing in the left background, and beyond is a wooded park.

SIGNED: F. B. CARPENTER, 1868

Height, 100 in.; width, 66 in. Painted for the City in 1868.

JOHN CHRISTOPHER YATES

BY

JOHN VANDERLYN

FOR DESCRIPTION SEE PAGE 17

SAMUEL BOOTH

ARTIST

JUNIUS BRUTUS STEARNS, N.A.

A GENTLEMAN with short side-whiskers and dressed in a loosely fitting suit of black, is seated with crossed legs in a chair upholstered in green. He is seen as far as the knees, with his body [illegible] His left hand, with a finger between the pages of a red-[illegible]ed book, rests on the arm of the chair, and his right arm on red-topped table.

SIGNED: STEARNS 68

Height, 42 in.; width, 36 in. Painted for the City in 1868.

MYRON HOLLEY CLARK

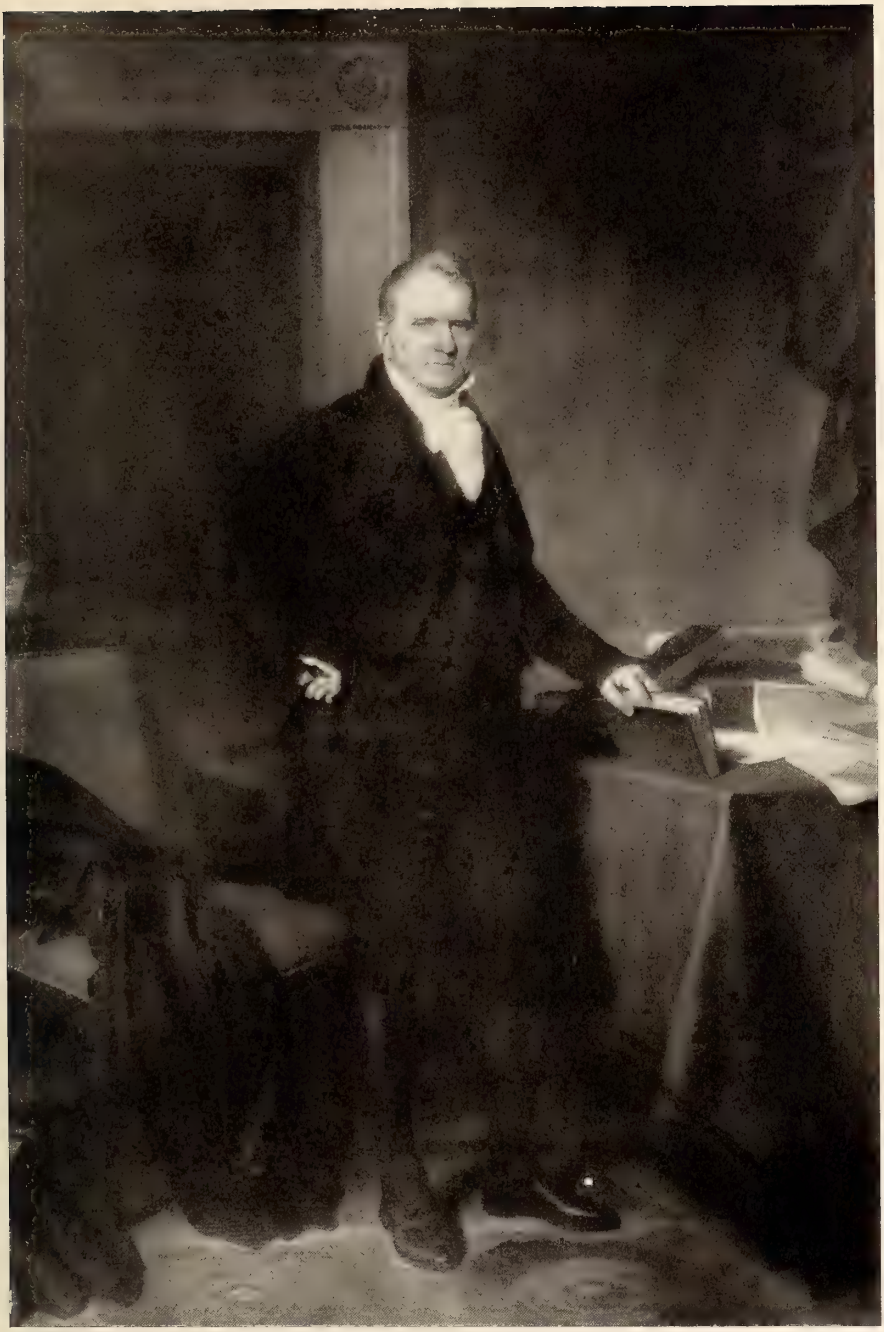
GOVERNOR OF NEW YORK, 1855–56

ARTIST

FRANCIS BICKNELL CARPENTER, A.N.A.

THE GOVERNOR, in somber black, stands in front of the massive square pedestal of a marble column. He is turned to the left, but [illegible] His right hand holds gloves and a cane, and his left a silk hat. A large fountain is playing in the left background, and beyond is a wooded park.

Height, 100 in.; width, 66 in. Painted for the City in 1868.



REUBEN E. FENTON

1819–1885

GOVERNOR OF NEW YORK, 1865–69

ARTIST

WILLIAM PAGE, N.A.

1811–1885

BETWEEN a library table with green leather top and a chair upholstered in green, stands a figure in front view, with the face and eyes turned slightly to the right, in the attitude of receiving a visitor. He wears a full beard and is dressed in black. His left hand, partly closed, is held before him, while the finger-tips of his right hand rest on a large document with a red seal spread out on the table and hanging over the edge. Lying on the document are two large bound books, and beside it are a bundle of papers and a glass inkstand holding a quill pen. In the right background the edge of a map is disclosed near a narrow strip of window with a paneled casement and a window-seat strewn with documents.

Height, 99½ in.; width, 66 in. Painted for the City in 1870.

—

GRENVILLE T. JENKS

1839–1870

MEMBER KINGS COUNTY BAR, 1863–70

ARTIST

MATTHEW WILSON

1814–1892

THE head and shoulders of a gentleman in the prime of life, with long whiskers, is in three-quarters view to the right, with his face and eyes in the same direction.

Height, 29½ in.; width, 24½ in. Given to the Court in 1870.

JOHN THOMPSON HOFFMAN

1828–1888

GOVERNOR OF NEW YORK, 1869–72

ARTIST

JACOB H. LAZARUS, A.N.A.

1823–1891

THE three-quarters-length standing portrait, in full front view, has the face turned a little to the left, and the eyes looking straight ahead. A brown overcoat is carried across the left arm, while his right, holding a silk hat, hangs by his side. On the right, from top to bottom, is a narrow strip of heavy red drapery, and in the left background beyond a stone wall, a cupola, and tree-tops are seen against a blue sky mottled with white clouds.

SIGNED: J. H. LAZARUS 1870

Height, 66 in.; width, 48 in. Painted for the City in 1870.

—

RICHARD L. LARREMORE

1830–1890

JUSTICE OF SUPREME COURT

ARTIST

THOMAS HICKS, N.A.

1823–1890

SEATED with crossed legs in an easy-chair upholstered in red, is a three-quarters-length figure in the attitude of considering a document held on his knee by his right hand. With both arms resting on the arms of the chair, he is turned slightly to the left, and his thoughtful eyes look straight ahead. Books piled on a chair are seen in the right background, and in the left are shown documents lying on a table, above which hangs a red curtain.

SIGNED: T. HICKS 1870

Height, 50 in.; width, 40 in. Given to the City in 1870.

CHRISTOPHER COLUMBUS

BY

SAMUEL FINLEY BREESE MORSE, N.A.

FOR DESCRIPTION SEE PAGE 18

JOHN THOMPSON HOFFMAN

1828–1888

ARTIST

JACOB H. LAZARUS, A.N.A.

1823–1891

THE three-quarters-length standing portrait, in full front view, has the face turned a little to the left, and the eyes looking straight ahead. A brown overcoat is carried across the left arm, while his right, holding a silk hat, hangs by his side. On the right, from top to bottom, is a narrow strip of heavy red drapery, and in the left background beyond a stone wall, a cupola, and tree-tops are seen against a blue sky mottled with white clouds.

SIGNED: J. H. LAZARUS 1870

Height, 66 in.; width, 48 in. Painted for the City in 1870.

RICHARD L. LARREMORE

JUSTICE OF SUPREME COURT

ARTIST

THOMAS HICKS, N.A.

1823–1890

SEATED with crossed legs in an easy-chair upholstered in red, is a three-quarters-length figure in the attitude of considering a document held on his knee by his right hand. With both arms resting on the arms of the chair, he is turned slightly to the left, and his thoughtful eyes look straight ahead. Books piled on a chair are seen in the right background, and in the left are shown documents lying on a table, above which hangs a red curtain.

Height, 50 in.; width, 40 in. Given to the City in 1870.

CHARLES GODFREY GUNTHER

1822–1885

MAYOR OF NEW YORK, 1864–65

ARTIST

THOMAS HICKS, N.A.

1823–1890

A THREE-QUARTERS-LENGTH figure, wearing a fur-trimmed overcoat, is seated in an armchair upholstered in red, the body turned to the left, with the face in the same direction, and the eyes looking out of the picture. His left hand rests on the arm of the chair, and his right lies near a few books on a table covered with brocaded red drapery, which is repeated in the lower right background.

SIGNED: T. HICKS 1872

Height, 50 in.; width, 36 in. Painted for the City in 1872.

—

HAMILTON W. ROBINSON

1814–1879

JUDGE OF COURT OF COMMON PLEAS, 1870–79

ARTIST

THOMAS JENSEN

1831–

SEATED in an armchair upholstered in blue, with legs crossed, is the three-quarters-length figure of a white-haired gentleman, with his body turned to the right but his face to the front. In the left background stands a table with purple cover, on which lie books and documents.

SIGNED: THS. JENSEN 1872

Height, 48 in.; width, 36 in. Given to the Court in 1872.

JOHN A. LOTT

1805–1878

MEMBER OF COMMISSION OF APPEALS, 1870–75

ARTIST

THOMAS JENSEN

1831–

DRESSED in a simple suit of black, the three-quarters-length figure of a portly gentleman with gray hair is seated in an easy-chair, with his body turned a little to the left, but with his face and eyes to the front. His left hand rests on a book in his lap, and his right on his knee beside a table, on which are books and documents.

SIGNED: THS JENSEN 1873

Height, 49½ in.; width, 39½ in. Given to the Court in 1873.

—

JAMES TROY

1835–

JUDGE COUNTY COURT, PART I, 1868–72

ARTIST

THOMAS JENSEN

1831–

DRESSED in a simple suit of black, the three-quarters-length figure of a gentleman in the prime of life, with dark hair and side-whiskers, is turned a little to the right, but his face and eyes are to the front. His right hand grasps the lapel of his coat, and his left rests on an open book near other books on a table.

SIGNED: THS JENSEN 73

Height, 49 in.; width, 39 in. Given to the Court in 1873.

MARTIN VAN BUREN

BY

HENRY INMAN, N.A.

FOR DESCRIPTION SEE PAGE 18

1805–1878

ARTIST

THOMAS JENSEN

1831–

Dressed in a simple suit of black, the three-quarters-length figure of a portly gentleman with gray hair is seated in an easy-chair, with his body turned a little to the left, but with his face and eyes to the front. His left hand rests on a book in his lap, and his right on his knee beside a table, on which are books and

SIGNED: THS JENSEN 1873

Height, 49½ in.; width, 39½ in. Given to the Court in 1873.

ARTIST

THOMAS JENSEN

1831–

Dressed in a simple suit of black, the three-quarters-length figure of a gentleman in the prime of life, with dark hair and side-whiskers, is turned a little to the right, but his face and eyes are to the front. His left hand grasps the lapel of his coat, and his left rests on other books on a table.

JOHN W. BROWN

1796–1875

JUSTICE OF SUPREME COURT, 2D DEPT., 1850–65

ARTIST

JARED B. FLAGG, N.A.

1820–1899

DRESSED in simple black, is the standing half-length figure of a gentleman with gray hair and whiskers. His body is turned to the left, and his face and eyes are in the same direction. His left arm hangs at his side and his right hand is thrust into the bosom of his coat.

SIGNED: FLAGG 1876

Height, 44 in.; width, 36 in. Given to the Court in 1876.

—

JOHN W. HUNTER

1807–1900

MAYOR OF BROOKLYN, 1874–75

ARTIST

JOHN BARNARD WHITTAKER

1836

SITTING erect, is a half-length figure dressed in a simple suit of black, in front view, with the face turned a little to the right, and the keen eyes looking straight ahead. His left hand rests on the arm of the chair and his right lies on a sheet of manuscript on a red-topped table.

SIGNED: J. B. WHITTAKER

Height, 44 in.; width, 34 in. Painted for the City in 1876.

JOHN ADAMS DIX

1798–1879

GOVERNOR OF NEW YORK, 1873–75

ARTIST

ANNA MERRITT (NÉE LEA)

1844–

A GRAY-HAIRED, rugged-faced officer in a blue uniform with two rows of brass buttons, stands in full face with his serious eyes looking directly at the spectator. In his right hand, held in front of his waist, is a quill pen, and the open palm of his left hand rests on a legible document lying on a large green blotter on a carved desk. This document closes with the memorable words: "If any one attempts to haul down the American flag, shoot him on the spot."

Signed: "JOHN A. DIX
Sec. of the Treasury."

A piece of red drapery lies on an armchair in the left background, and beyond, through an open window, is seen a great crowd of people, over whose heads float the Stars and Stripes, and above them towers the dome of the National Capitol against a blue sky with white clouds. In the upper right background is shown the corner of a large painting of a ship on stormy waters.

SIGNED: ANNA M. LEA, 1877

Height, 96 in.; width, 60 in. Painted for the City in 1877.

—

FREDERICK A. SCHROEDER

1833–1899

MAYOR OF BROOKLYN, 1876–77

ARTIST

THOMAS JENSEN

1831–

RELIEVED against a grayish-brown background is a three-quarters-length figure dressed in a suit of black and seated in a mahogany armchair upholstered in dark red. His body is turned to the right and his face to the front, with the eyes looking at the spectator. His right hand, holding an open letter, rests in his lap, and his left arm lies near books on a table, above which is shown a corner of a map of Brooklyn.

SIGNED: THS JENSEN

Height, 48 in.; width, 40 in. Painted for the City in 1878.

WALTER BOWNE

BY

ROBERT WALTER WEIR, N.A.

FOR DESCRIPTION SEE PAGE 18

ARTIST

ANNA MERRITT (NÉE LEA)

A GRAY-HAIRED, rugged-faced officer in a blue uniform with two rows of brass buttons, stands in full face with his serious eyes looking directly at the spectator. In his right hand, held in front of his waist, is a quill pen, and the open palm of his left hand rests on a legible document lying on a large green blotter on a carved desk. This document closes with the memorable words: "If any attempts to haul down the American flag, shoot him on the

Signed: "JOHN A. DIX
Sec. of the Treasury."

f red drapery lies on an armchair in the left background, nd, through an open window, is seen a great crowd of ver whose heads float the Stars and Stripes, and above ers the dome of the National Capitol against a blue sky te clouds. In the upper right background is shown the

SIGNED: A

t, 96 in.; width, 60 in. Painted for the City

FREDERICK

ARTIST

THOMAS JENSEN

against a grayish-brown background is a three-quar- d in a suit of black and seated in a mahogany l in dark red. His body is turned to the right front, with the eyes looking at the spectator. ling an open letter, rests in his lap, and his left

JASPER W. GILBERT

1812–1898

JUSTICE OF SUPREME COURT, 2D DEPT., 1866–82

ARTIST

THOMAS JENSEN

1831–

THE figure of a man seated in an armchair with his body turned a little to the right and his face and eyes in the same direction. He is seen below the knees, with his hands resting on the arms of the chair. In the right background is a table with books and documents.

SIGNED: THS JENSEN 1883

Height, 49 in.; width, 39 in. Given to the Court in 1883.

—

JAMES HOWELL

1829–

MAYOR OF BROOKLYN, 1878–81

ARTIST

THOMAS JENSEN

1831–

SITTING in an easy, dignified posture in front view, with his face turned to the right and his eyes looking straight ahead, is a three-quarters-length figure dressed in a simple suit of black. He holds an open letter in his left hand, and his right arm rests near books and documents on a walnut desk with a green top.

SIGNED: THS JENSEN 1883

Height, 50 in.; width, 42 in. Painted for the City in 1883.

JOSEPH NEILSON

1815–1888

JUDGE OF CITY COURT OF BROOKLYN, 1871–82

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, the three-quarters-length figure of a portly gentleman is seated with his body turned a little toward the right, but with his face toward the front and his eyes looking straight at the spectator. His left arm rests on the arm of a chair, and his right arm lies on a table. In the right background are shelves filled with books.

SIGNED: THS JENSEN 1883

Height, 48 in.; width, 38 in. Given to the Court in 1883.

—

SETH LOW

1850–

MAYOR OF BROOKLYN, 1881–85

ARTIST

WILLIAM MERRITT CHASE, N.A.

1849–

A GENTLEMAN in the prime of life, dressed in a closely fitting black frock-coat and gray trousers, stands beside a table in full face. He is seen as far as the knees, with his left hand hanging at his side, and his right rests near books and papers on a mahogany table.

Height, 57 in.; width, 37 in. Painted for the City in 1885.

GIDEON LEE

BY

HENRY INMAN, N.A.

FOR DESCRIPTION SEE PAGE 20

JOSEPH NEILSON

ARTIST

THOMAS JENSEN

1831–

Dressed in black, the three-quarters-length figure of a portly [illegible] but with his face toward the front and his eyes looking straight at the spectator. His left arm rests on the arm of a chair, and his right arm lies on a table. In the right background are shelves [illegible]

SIGNED: THS JENSEN 1883

[illegible] 48 in.; width, 38 in. Given to the Court in 1883.

SETH LOW

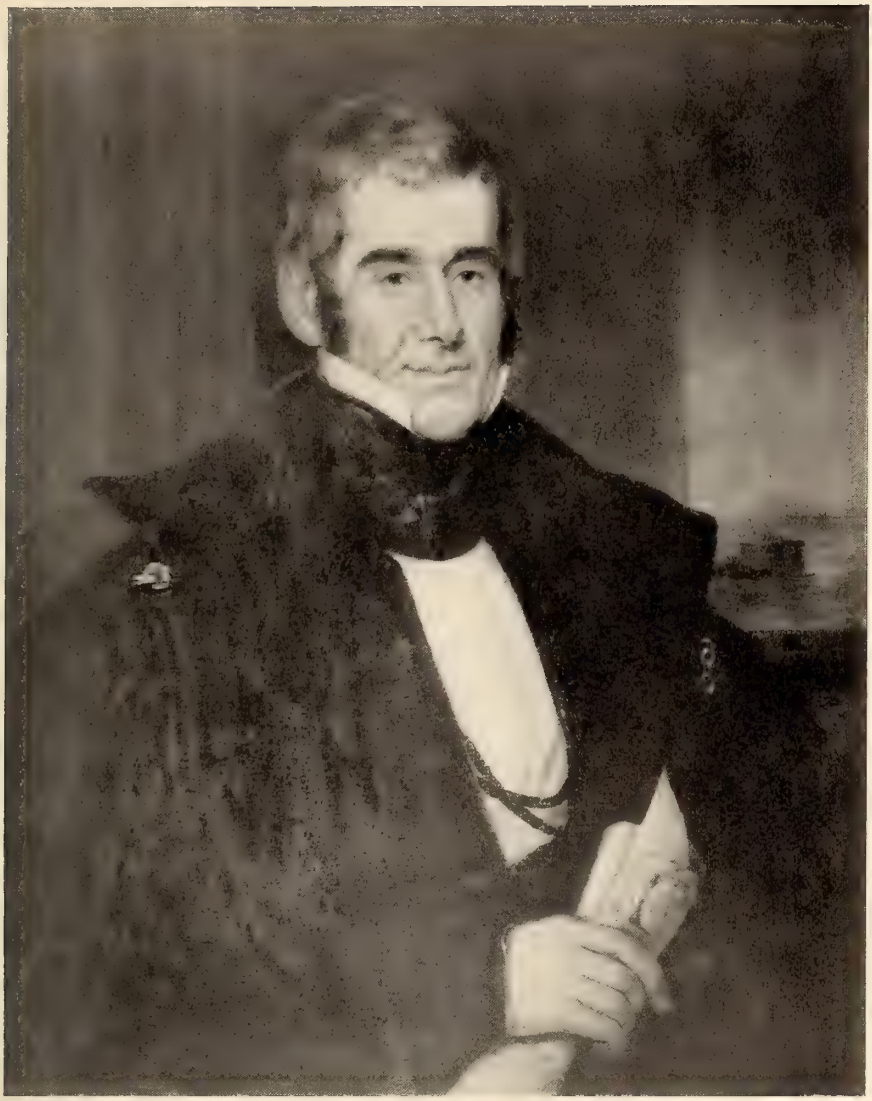
1850–

MAYOR OF BROOKLYN, 1881–85

ARTIST

WILLIAM MERRITT CHASE, N.A.

[illegible]EMAN in the prime of life, dressed in a closely fitting [illegible] coat and gray trousers, stands beside a table in full [illegible] seen as far as the knees, with his left hand hanging at [illegible] his right rests near books and papers on a mahogany



NOAH DAVIS

1818–1902

PRESIDING JUSTICE, APPELLATE COURT, 1874–86

ARTIST

DANIEL HUNTINGTON, N.A.

1816–1906

THE half-length figure of a gentleman is seated in an armchair, upholstered in red, in front view, but with his face turned to the left and his eyes looking straight ahead. His arms rest on the arms of the chair, with the right hand holding a book.

SIGNED: D. HUNTINGTON 1886

Height, 43 in.; width, 34 in. Given to the Court in 1886.

—

JOHN DIKEMAN

1795–1879

JUDGE COUNTY COURT, PART I, 1860–68

ARTIST

THOMAS JENSEN

1831–

THE three-quarters-length figure of a gentleman with gray hair and whiskers is seated with crossed legs in an armchair. His body is turned a little to the right, but his face is to the front, with the eyes looking straight out of the picture. His arms rest on the arms of the chair, with the hands holding a document on his lap. In the left background is a table, on which lie an open book and documents.

SIGNED: THS JENSEN 1887

Height, 49 in.; width, 39 in. Given to the Court in 1887.

DANIEL D. WHITNEY

1819–

MAYOR OF BROOKLYN, 1886–87

ARTIST

THOMAS JENSEN

1831–

DRESSED in a black business suit, a gentleman is seated erect in a chair upholstered in red plush. The figure is seen as far as the knees, in three-quarters view to the left, with his face turned toward the spectator and his eyes looking straight out of the picture. His left hand rests on his knee, and his right holds a rolled-up document, with the arm lying near books and documents on a mahogany table with a purple leather top. An olive-green curtain hangs in the right background.

SIGNED: THS JENSEN 1888

Height, 50 in.; width, 40 in. Painted for the City in 1888.

—

JACOB I. BERGEN

1832–1885

SURROGATE JUDGE, KINGS COUNTY, 1884–87

ARTIST

THOMAS JENSEN

1831–

THIS is the head and shoulders of a gentleman with long side-whiskers. He is in front view, with his face turned slightly to the right and his eyes looking straight out of the picture.

SIGNED: THS JENSEN 1889

Height, 30 in.; width, 25 in. Given to the Court in 1889.

GEORGE HALL

BY

JAMES FROTHINGHAM, N.A.

FOR DESCRIPTION SEE PAGE 20

DANIEL D. WHITNEY

MAYOR OF BROOKLYN, 1886–87

ARTIST

THOMAS JENSEN

Dressed in a black business suit, a gentleman is seated erect in a chair upholstered in red plush. The figure is cut off at the knees, in three-quarters view to the left, with his face turned toward the spectator and his eyes looking straight out of the picture. His left hand rests on his knee and his right holds a rolled-up document, with the arm lying near books and documents on a mahogany table with a purple leather top. An olive-green curtain hangs in the right background.

SIGNED: THS JENSEN 1888

Height, 50 in.; width, 40 in. Painted for the City in 1888.

JACOB I. BERGEN

1832–1885

ARTIST

THOMAS JENSEN

This is the head and shoulders of a gentleman with long side-whiskers. He is in front view, with his face turned slightly to the left and his eyes looking straight out of the picture.

Given to the Court in 1889.

ABRAHAM LOTT

1831–1889

SURROGATE JUDGE, KINGS COUNTY, 1887

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the head and shoulders of a gentleman with gray chin-whiskers. His body is turned a little to the left and his face and spectacled eyes in the same direction.

SIGNED: THS JENSEN 1889

Height, 30 in.; width, 25 in. Given to the Court in 1889.

—

ERASTUS COOKE

1818–1885

JUSTICE OF SUPREME COURT, 2D DEPT., 1880

ARTIST

H. COOKE

THIS is the head and shoulders of a gray-haired gentleman in full face. He is dressed in a simple suit of black.

SIGNED: H. COOKE 90

Height, 29½ in.; width, 24½ in. Given to the Court in 1890.

—

WALTER L. LIVINGSTON

1830–

SURROGATE JUDGE, KINGS COUNTY, 1880–83

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the head and shoulders of a gentleman with long whiskers in three-quarters view to the left, with his face and eyes in the same direction.

SIGNED: THS JENSEN 1890

Height, 30 in.; width, 25 in. Given to the Court in 1890.

J. EDWARD SIMMONS

1841–

PRESIDENT BOARD OF EDUCATION, 1886–91

ARTIST

T. W. WOOD, A.N.A.

1823–1903

THE head and shoulders of a man is in front view, with his face turned to the right and his eyes looking straight ahead. He wears a modern costume of black coat and waistcoat, low collar, and spotted tie.

SIGNED: T. W. WOOD 1890

Height, 31 in.; width, 26 in. Given to the City in 1890.

—

WILLIAM D. VEEDER

1835–

SURROGATE JUDGE, KINGS COUNTY, 1866–77

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the head and shoulders of a gentleman, with his body turned a little to the right, his face and eyes in the same direction.

SIGNED: THS JENSEN 1890

Height, 30 in.; width, 25 in. Given to the Court in 1890.

—

JUDAH B. VOORHEES

CHIEF CLERK, SURROGATE COURT, 1855–90

ARTIST

THOMAS JENSEN

1831–

DRESSED in a loosely fitting black coat, is the head and shoulders of a gentleman with iron-gray hair and gray chin-whiskers, in front view, with his face turned a little to the left and his eyes looking straight ahead.

SIGNED: THS JENSEN 1891

Height, 30 in.; width, 25 in. Given to the Court in 1891.

WILLIAM LEARNED MARCY

BY

WILLIAM PAGE, N.A.

FOR DESCRIPTION SEE PAGE 22

J. EDWARD SIMMONS

ARTIST

THE head and shoulders of a man is in front view, with his face turned to the right and his eyes looking straight ahead. He wears a modern costume of black coat and waistcoat, low collar, and spotted tie.

Height, 31 in.; width, 26 in. Given to the City in 1890.

WILLIAM D. VEEDER

SURROGATE JUDGE, KINGS COUNTY, 1866–77

ARTIST

THOMAS JENSEN

DRESSED in black, is the head and shoulders of a gentleman, with his body turned a little to the right, his face and eyes in the same direction.

SIGNED: THS JENSEN 1890

Height, 30 in.; width, 25 in. Given to the Court in 1890.

JUDAH B. VOORHEES

CHIEF CLERK, SURROGATE COURT, 1855–90

ARTIST

THOMAS JENSEN

DRESSED in a loosely fitting black coat, is the head and shoulders of a gentleman with iron-gray hair and gray chin-whiskers, in front view, with his face turned a little to the left and his eyes looking

SIGNED: THS JENSEN 1891

Height, 30 in.; width, 25 in. Given to the Court in 1891.

"VUELVAN CARA!"

ARTIST
ARTURO MICHELENA
1868–1898

Inscription:

VUELVAN CARA!
EPISODIO DE LAS QUESERAS DEL MEDIO.
A LA CIUDAD DE NEW YORK LA JUNTA DIRECTIVA.
DEL "CENTENARIO DE PAEZ."
CARÁCAS JUNIO 13 DE 1890.

In an extensive, flat landscape, brilliantly colored by the early morning sun, a strategic military movement is represented. In the middle of the composition, a commander, in red blouse, white trousers, and broad-brimmed straw hat ornamented with plumes, with a sword hanging at his side, has suddenly reined in his powerful white charger upon its hind legs. He is waving his lance vigorously at a motley group of mounted men, who are riding wildly to the left but turning their heads to look at their leader, who, judging from the title of the picture, "Vuelvan Cara!" (About Face!), is evidently shouting this word of command.

SIGNED: ARTURO MICHELENA. CARÁCAS—1890

Height, 114 in.; width, 186 in. Given to the City in 1891.

—

ROSWELL C. BRAINARD

1819–1879
SURROGATE JUDGE, KINGS COUNTY, 1858–66

ARTIST
THOMAS JENSEN
1831–

The head and shoulders of a gentleman with iron-gray whiskers is in three-quarters view to the left, and his face and eyes in the same direction.

SIGNED: THS JENSEN 1893

Height, 30 in.; width, 25 in. Given to the Court in 1893.

ABRAM H. DAILEY

1831–1907

SURROGATE JUDGE, KINGS COUNTY, 1877–84

ARTIST

THOMAS JENSEN

1831–

THIS is the head and shoulders of a gentleman with long iron-gray whiskers. His body is turned a little to the left, and his face and eyes are in the same direction.

SIGNED: THS JENSEN 1893

Height, 30 in.; width, 25 in. Given to the Court in 1893.

—

JESSE C. SMITH

1808–1888

SURROGATE JUDGE, KINGS COUNTY, 1850–55

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the head and shoulders of a gentleman with gray hair and whiskers in full face.

SIGNED: THS JENSEN 1893

Height, 30 in.; width, 25 in. Given to the Court in 1893.

—

JOSEPH F. BARNARD

1823–1904

JUSTICE SUPREME COURT, 2D DEPT., 1864–93

ARTIST

THOMAS JENSEN

1831–

THIS is the head and shoulders of a gentleman past middle life, with his body turned a little toward the right, but his face to the front, and his eyes looking directly at the spectator.

SIGNED: THS JENSEN 1894

Height, 30 in.; width, 25 in. Given to the Court in 1894.

WILLIAM HENRY SEWARD

BY

HENRY INMAN, N.A.

FOR DESCRIPTION SEE PAGE 26

THOMAS JENSEN

the head and shoulders of a gentleman with long iron-
kers. His body is turned a little to the left, and his face
es are in the same direction.

SIGNED: THS JENSEN 1893

lth. 25 in. Given to the Court in 1893.

—

l whiskers in full

SIGNED

Height, 30 in.; width, 25 in. Given to the Court in 1894.

—

JOSEPH F. BARNARD

UPREME COURT, 2D DEPT., 1864–93

ARTIST

THOMAS JENSEN

s the head and shoulders of a gentleman past middle life,
toward the right

—

WILLIAM HENRY SEWARD

BY

HENRY INMAN, N.A.

idth, 25 in. Given to the Court in 1894.

FOR DESCRIPTION SEE PAGE 26

CHARLES A. SCHIEREN

1842–

MAYOR OF BROOKLYN, 1894–95

ARTIST

RICHARD CREIFELDS

1853–

A GENTLEMAN in the prime of life, with dark side-whiskers, and dressed in a black frock-coat and dull-gray trousers, is seated in a dignified posture with crossed legs in a mahogany armchair upholstered in brown plush. He is seen below the knees, turned slightly to the left, with his eyes looking through spectacles out of the picture. His left hand, holding a letter, lies on his lap, and his right arm rests on the arm of the chair with a pen in the hand. A few documents lie on a table in the left background, and above it is looped a gray curtain, which extends across the scene.

SIGNED: R. CREIFELDS

Height, 52 in.; width, 40 in. Given to the City in 1897.

—

CHARLES H. VAN BRUNT

1836–

JUDGE OF SUPREME COURT, 1883–

ARTIST

ALFRED QUINTON COLLINS, A.N.A.

1862–1903

DRESSED in the official black gown, a gray-bearded gentleman is seated in full face, with his right hand resting on his lap and his left arm on a table covered with velvet. The figure is seen below the knees.

SIGNED: ALFRED Q. COLLINS 1897

Height, 60 in.; width, 38 in. Given to the Court in 1897.

ALEXANDER McCUE

1827–1889

JUDGE OF CITY COURT OF BROOKLYN, 1849–54

ARTIST

HAROLD L. MACDONALD

1861–

THIS is the head and shoulders of a gentleman with gray hair, in three-quarters view to the right, with his face and eyes in the same direction.

SIGNED: HAROLD MACDONALD '97

Height, 31½ in.; width, 26½ in. Given to the Court in 1897.

—

JOSEPH W. CARROLL

1859–1899

CHIEF CLERK, SURROGATE COURT, KINGS COUNTY, 1890–99

ARTIST

THOMAS JENSEN

1831–

THIS is the head and shoulders of a gentleman in the prime of life, in front view, but with his face turned to the right and his spectacled eyes looking straight out of the picture.

SIGNED: THS JENSEN 1899

Height, 30 in.; width, 25 in. Given to the Court in 1899.

—

NATHANIEL H. CLEMENT

JUSTICE OF SUPREME COURT, 1896

ARTIST

HENRY STANLEY TODD

DRESSED in a suit of black, is the head and shoulders of a gentleman with long iron-gray side-whiskers. He is in front view, with his face turned to the left and his eyes looking straight out of the picture.

SIGNED: TODD 99

Height, 33 in.; width, 26½ in. Given to the Court in 1899.

JAMES HARPER

BY

HENRY INMAN, N.A.

FOR DESCRIPTION SEE PAGE 27

ARTIST

HAROLD L. MACDONALD

THIS is the head and shoulders of a gentleman with gray hair, in three-quarters view to the right, with his face and eyes in the

SIGNED: HAROLD MACDONALD '97

Height, 27½ in.; width, 26½ in. Given to the Court in 1897.

JOSEPH W. CARROLL

CLERK, SURROGATE COURT, KINGS COUNTY, 1890–99

view, but with h
acled eyes looking strai

SIGNED

30 in.; width, 25 in. Given to the Court in 1899.

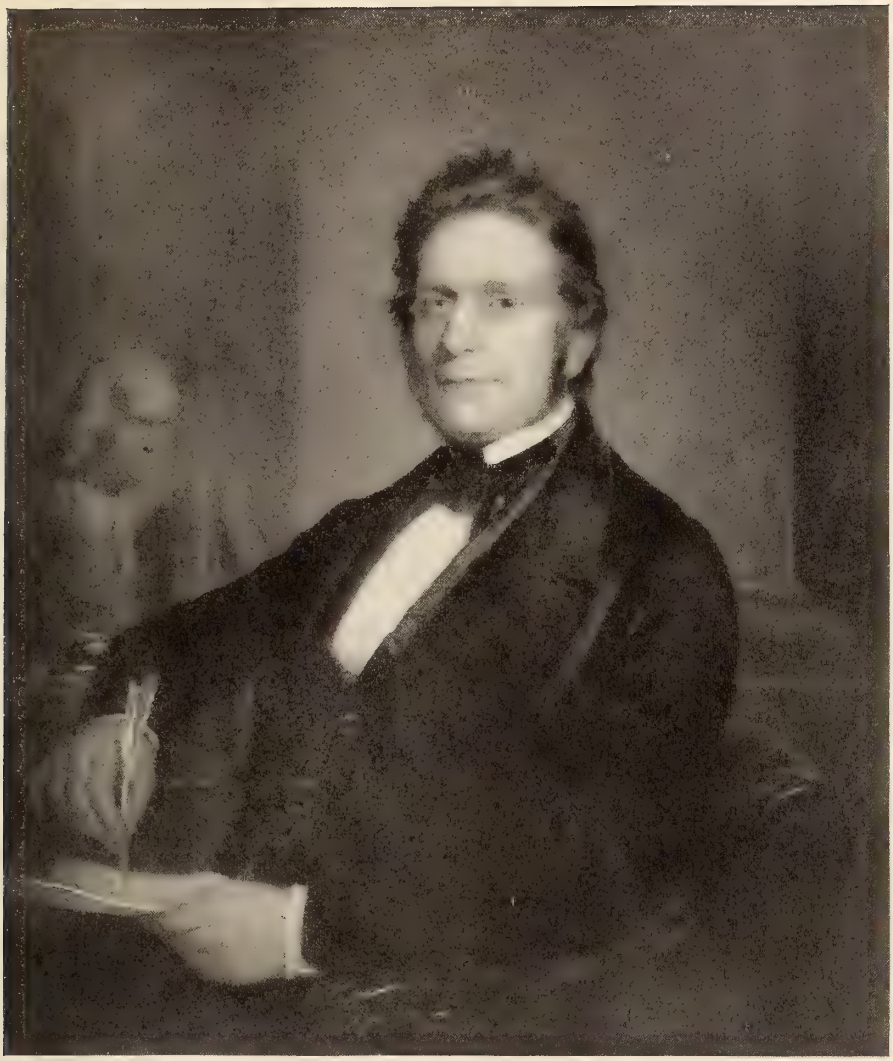
NATHANIEL H. CLEMENT

JUSTICE OF SUPREME COURT, 1896

ARTIST

HENRY STANLEY TODD

lack, is the head and shoulders of a gen-
-gray side-whiskers. He is in front view,
the left and his eyes looking straight out of



RODMAN B. DAWSON

1825–1893

SURROGATE JUDGE, KINGS COUNTY, 1855–58

ARTIST

THOMAS JENSEN

1831–

THE head and shoulders of a gentleman with black, curly hair is in front view with his face turned a little to the right, the eyes looking straight ahead.

SIGNED: THS JENSEN 1900

Height, 30 in.; width, 25 in. Given to the Court in 1900.

—

ANDREW B. HODGES

1812–1876

SURROGATE JUDGE, KINGS COUNTY, 1846–49

ARTIST

THOMAS JENSEN

1831–

THE head and shoulders of a portly gentleman is in front view, with his face turned a little to the left, the eyes looking straight ahead.

SIGNED: THS JENSEN 1900

Height, 30 in.; width, 25 in. Given to the Court in 1900.

—

GEORGE B. ABBOTT

1850–

SURROGATE JUDGE, KINGS COUNTY, 1889–1901

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the half-length figure of a gentleman with gray hair and goatee, seated in an armchair in three-quarters view to the right, with his face and eyes in the same direction.

SIGNED: THS JENSEN 1902

Height, 30 in.; width, 25 in. Given to the Court in 1902.

JAMES EMOTT

1823–1884

JUSTICE OF SUPREME COURT, 2D DEPT., 1855–63

ARTIST

HENRY STANLEY TODD

SEATED erect in an easy-chair, is the figure of a gentleman in the prime of life, with black hair and side-whiskers. Seen as far as the knees, he is in three-quarters view to the left with his face and eyes turned toward the front. His left arm rests on the arm of the chair, and his right arm lies on a table near books and documents.

SIGNED: H. STANLEY TODD 1902

Height, 44 in.; width, 35½ in. Given to the Court in 1902.

—

MICHAEL F. McGOLDRICK

1856–

CHIEF CLERK, SURROGATE COURT, KINGS COUNTY, 1899–1902

ARTIST

THOMAS JENSEN

1831–

DRESSED in black, is the head and shoulders of a gentleman in the prime of life, with his body turned slightly to the right and his face and eyes in the same direction.

SIGNED: THS JENSEN 1902.

Height, 30 in.; width, 25 in. Given to the Court in 1902.

WILLIAM C. BOUCK

BY

CHARLES LORING ELLIOTT, N.A.

FOR DESCRIPTION SEE PAGE 29

ARTIST

HENRY STANLEY TODD

erect in an easy-chair, is the figure of a gentleman in the life, with black hair and side-whiskers. Seen as far as the he is in three-quarters view to the left with his face and urned toward the front. His left arm rests on the arm of hair, and his right arm lies on a table near books and docu-

Height, 44 in.; width, 35½ in. Given to the Court in 1902.

MICHAEL F. McGOLDRICK

1856–

CHIEF CLERK, SURROGATE COURT, KINGS COUNTY, 1899–1902

ARTIST

THOMAS JENSEN

prime of life, with his body turned slightly to the right and his and eyes in the same direction.

30 in.; width, 25 in. Given to the Court in 1902.

*WILLIAM L. STRONG

1827–1900

MAYOR OF NEW YORK, 1895–97

ARTIST

B. KRAMER-SCHEIRO

SEATED with crossed legs in a yellowish-brown armchair, is the three-quarters-length figure of a man in nearly front view, with the head slightly inclined to the left and the eyes looking straight at the spectator. His right hand rests in his lap and the left clasps the arm of the chair.

SIGNED: B. KRAMER-SCHEIRO 1898

Height, 50 in.; width, 38 in. Given to the City in 1902.

—

*ANDREW HASWELL GREEN

1820–1903

COMPTROLLER, 1871–76

ARTIST

HENRY MOSLER

1841–

A GRAY-BEARDED gentleman, dressed in a simple suit of black, is seated with crossed legs in an easy-chair upholstered in Oriental material of many colors. He is turned slightly to the left, but facing to the front. His left arm, with an open document in the hand, rests on the arm of the chair, and his right lies on a table covered with green drapery, and above are shelves partly concealed by an olive-green curtain looped back, disclosing several books.

Height, 72 in.; width, 48 in. Painted for the City in 1903.

*RICHARD RIKER

1773–1842

RECORDER OF NEW YORK CITY, 1815, 1819, 1821–23, 1824–38

ARTIST

GEORGE WILLOUGHBY MAYNARD, N.A.

1843–

A HALF-LENGTH figure, with the right side toward the spectator, but with the face turned toward the front. The right hand holds a letter, with the elbow resting on a table, over which hangs red drapery. In the background is a dark red curtain looped up at the right side.

SIGNED: G. W. MAYNARD AFTER J. FROTHINGHAM

Height, 38 in.; width, 30 in. Given to the Court in 1904.

—

ABRAHAM B. TAPPEN

–1896

ARTIST

IRVING R. WILES

1861–

DRESSED in a simple suit of black, the head and shoulders of a gentleman with white hair and beard is turned a little to the left, with his face and eyes in the same direction.

SIGNED: IRVING R. WILES.

Height, 30 in.; width, 25 in. Given to the Court in 1907.

—

JOSIAH INGERSOLL

1763–1839

WARDEN OF THE PORT OF NEW YORK, 1820–39

ARTIST

UNKNOWN

DRESSED in a dark-blue dress coat, buff trousers, white waistcoat and ample stock, is the three-quarters-length standing figure of a gentleman in the prime of life. He is in full face and his brown eyes look directly at the spectator. In his right hand he holds a telescope, and with his left he is casually pointing to a full-rigged vessel in the extreme left of the background, which consists of a calm sea beneath a partly clouded sky.

Height, 38 in.; width, 33 in. Given to the City in 1908.

JOHN YOUNG

BY

HENRY PETERS GRAY, N.A.

FOR DESCRIPTION SEE PAGE 32

ARTIST

A HALF-LENGTH figure, with the right side toward the spectator, but with the face turned toward the front. The right hand holds a letter, with the elbow resting on a table, over which hangs red

Given to the Court in 1904.

ABRAHAM B. TAPPEN

ARTIST

1861–

a simple suit of black, the head and shoulders of a white hair and beard is turned a little to the left, nd eyes in the same direction.

width, 25 in. Given to the Court in 1907.

JOSIAH INGERSOLL

ARTIST

dress coat, buff trousers, white waistcoat three-quarters-length standing figure of a fe. He is in full face and his brown tator. In his right hand he holds a casually pointing to a full-rigged background, which consists of a

*ROBERT T. HAWS

1815–1863

COMPTROLLER OF THE CITY OF NEW YORK, 1859–63

ARTIST

UNKNOWN

THE head and shoulders of a man dressed in a simple suit of black is in front view, with his face turned a little to the right, and his eyes looking straight ahead.

Height, 35 in.; width, 29 in. Given to the City in 1908.

—

ERASTUS C. BENEDICT

1800–1880

PRESIDENT OF BOARD OF EDUCATION, 1850–54

ARTIST

UNKNOWN

A GRAY-BEARDED man in front view, with his eyes looking straight out of the picture, is seated with crossed legs in an easy-chair upholstered in red. His clenched right hand rests on his knee, and his left holds a letter, the arm lying on a table with a yellow cover. A fold of green drapery hangs in the left background.

Height, 46 in.; width, 36 in. Given to the City.

—

SIMON BOLIVAR

1783–1830

A VENEZUELAN GENERAL AND STATESMAN

ARTIST

CHARLES WESLEY JARVIS

DRESSED in red trousers and a dark-blue coat, with the collar, revers, cuffs, and belt richly ornamented with heavy gold braid, and with an orange sash about his waist, is the figure of a man in nearly front view, with his face to the left, in profile, and his dark eyes looking straight ahead. He is seen to the hips, with his left hand grasping the pommel of his sword. The head of a rearing charger is seen in profile in the left background.

SIGNED: C. W. J.

Height, 36 in.; width, 30 in.

ALEXANDER WARFIELD BRADFORD

1815–1867

SURROGATE JUDGE, THREE TERMS

ARTIST

UNKNOWN

DRESSED in a black suit, with silk waistcoat and tie, is the figure of a gentleman seated with crossed legs, in a chair upholstered in green, at the corner of a green-topped table, on which lies his left hand holding a bundle of documents. His right hand lies in his lap.

Height, 44 in.; width, 34 in.

—

JOHN R. BRADY

1821–1891

JUSTICE OF SUPREME COURT, 1877–1891

ARTIST

THOMAS LE CLEAR, N.A.

1818–1882

SEATED in front of a bookcase in a red upholstered armchair, is the figure of a gentleman in three-quarters view to the left, with his face turned toward the front and the eyes, turned still more, look straight out of the picture. His hands rest on his knees. In the right background is shown a narrow green curtain.

SIGNED: T. LE CLEAR N.A.

Height, 50 in.; width, 36 in. Given to the Court.

—

HENRY CLAY

1777–1852

UNITED STATES SENATOR

ARTIST

UNKNOWN

APPARENTLY in the act of making a speech, the figure stands in front view, with the face slightly turned to the left and the eyes looking straight ahead. His left foot is advanced, and his left hand rests impressively on a document lying on a dark-colored desk, near two books, while his partly closed right hand is held before his waist. Behind him is looped a heavy dark-red drapery.

Height, 90 in.; width, 58 in.

JOSE ANTONIO PAEZ

BY

CHARLES WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 34

ALEXANDER WAYFIELD BRADFORD

Dressed in a black suit, with silk waistcoat and tie, is the

lies in his

JOHN R. BRADY

ARTIST

n in front of a bookcase in a red upholstered armchair, is

ned toward the front and the eyes, turned still more,
t out of the picture. His hands rest on his knees.
background is shown a narrow green curtain.

SIGNED: T. LE CLEAR N.A.

dth. 36 in. Given to the Court.

HENRY CLAY

UNITED STATES SENATOR

ARTIST

UNKNOWN

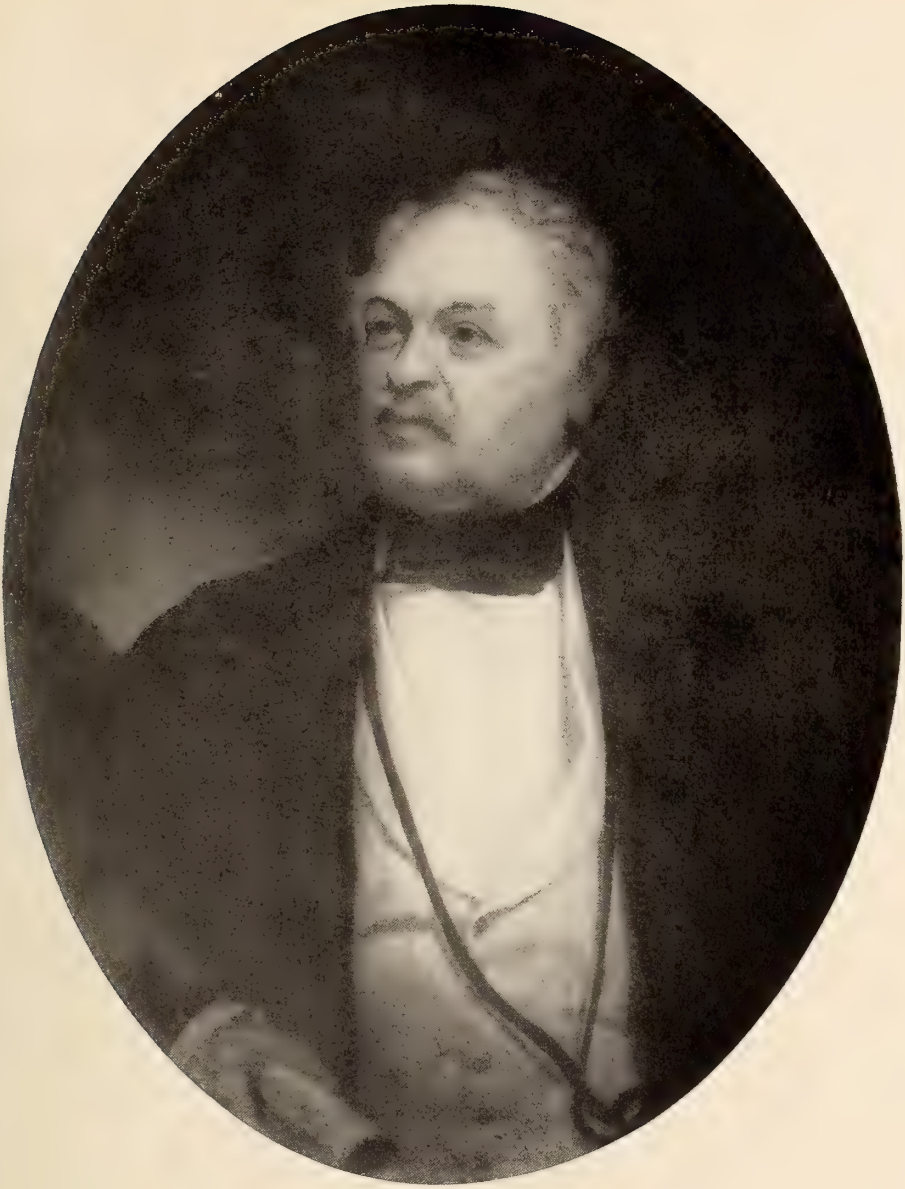
Apparently in the act of making a speech, the figure stands in
lightly turned to the left and the eyes
left foot is advanced, and his left
wind him is looped a heavy dark-red drapery.

JOSE ANTONIO PAEZ

BY

CHARLES WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 31



DE WITT CLINTON
1769–1828
PRESIDENT OF THE PUBLIC SCHOOL SOCIETY, 1805–28

ARTIST
THOMAS HICKS, N.A.
1823–1890

THE three-quarters length figure of a man, turned slightly to the left, with his face and eyes in the same direction, is standing beside a table on which his left hand rests on a manuscript near a few books. At the left of the figure is seen the red back of a sofa, and across the background is a red curtain, which, drawn aside, reveals at the left a dark brown sky.

Height, 54 in.; width, 39½ in. Given to the City.

—

DE WITT CLINTON
1769–1828
MAYOR OF NEW YORK, 1803–07; 1809–10; 1811–15

ARTIST
PARMECELLI

AGAINST an ample, light-brown drapery is a half-length figure in three-quarters view to the right, with his face turned toward the front, and his eyes looking directly at the spectator. The hands, clasping a book, rest in front of him near a column partly concealed by the drapery.

Height, 31 in.; width, 25 in. Painted for the City.

—

CHARLES PATRICK DALY
1816–
JUDGE OF COURT OF COMMON PLEAS, 1844–1885

ARTIST
UNKNOWN

THE figure of a bearded man in three-quarters view to the left, is seen as far as the knees, seated beside a table. His right hand rests on his knee and his left arm lies beside books and documents on a table with a blue cover.

Height, 50 in.; width, 40 in. Given to the Court.

JOHN GREENWOOD

1798–1887

JUDGE OF THE CITY COURT OF BROOKLYN, 1849–54

ARTIST

UNKNOWN

DRESSED in black, the three-quarters length figure of a gentleman with black hair and closely cropped iron-gray whiskers is seated in an armchair, with his face and eyes toward the front. His right arm rests on the arm of a chair with the hand holding a letter, and his left arm on the table near books and documents.

Height, 44 in.; width, 34 in. Given to the Court.

—

HENRY HUDSON

–1611

AN ENGLISH NAVIGATOR

ARTIST

COUNT PULASKI

THIS is the head and shoulders of a bearded man in the prime of life, in nearly front view. He is dressed in a black doublet, with a broad, stiffly starched ruff around his neck, which frames the lower part of his face.

Height, 30 in.; width, 24 in.

—

JAMES KENT

1763–1847

CHIEF JUSTICE OF NEW YORK SUPREME COURT, 1804–14

CHANCELLOR, 1814–23

ARTIST

REMBRANDT PEALE, N.A.

1778–1860

THIS is a half-length figure dressed in a black coat with high, rolling collar. Turned so that his left arm rests easily across the back of the red upholstered chair, he faces the spectator, but his eyes are raised and turned to the left. A red curtain extending across the background is looped up at the left, disclosing several books.

Height, 36 in.; width, 30 in.

DAVID THOMAS VALENTINE

BY

CHARLES WESLEY JARVIS

FOR DESCRIPTION SEE PAGE 35

JOHN GREENWOOD

1708–1887

ARTIST

UNKNOWN

[illegible], the three-quarters length figure of a gentleman with black hair and closely cropped iron-gray whiskers is [illegible] hair, with his face and eyes toward the front. [illegible] ts on the arm of a chair with the hand holding a [illegible] and his left arm on the table near books and documents.

Height, 44 in.; width, 34 in. Given to the Court.

HENRY HUDSON

AN ENGLISH NAVIGATOR

ARTIST

COUNT PULASKI

[illegible] e head and shoulders of a bearded man in the prime of [illegible] front view. He is dressed in a black doublet, with [illegible] starched ruff around his neck, which frames the [illegible] of his face.

JAMES KENT

[illegible]

CHANCELLOR, 1814–23

ARTIST

REMBRANDT PEALE, N.A.

1778–1860

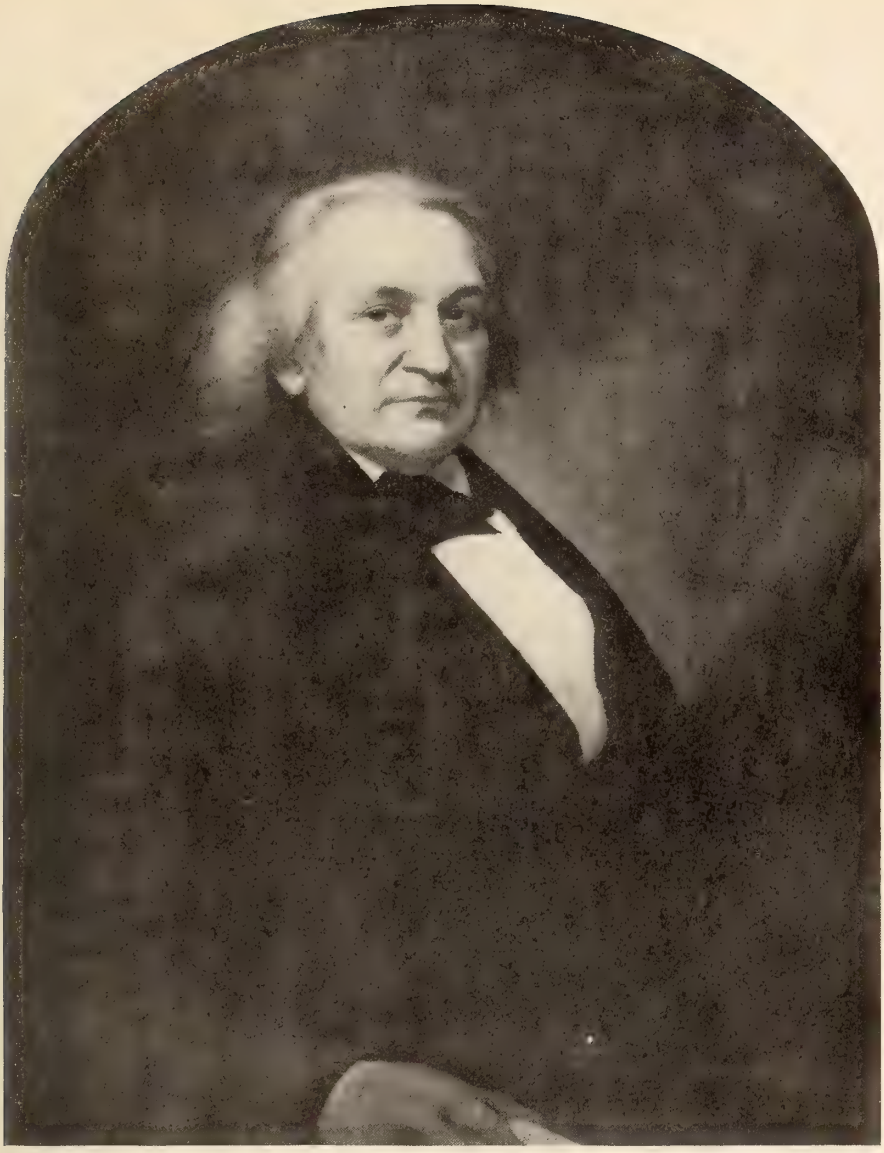
This is a half-length figure dressed in a black coat with high, [illegible] turned so that his left arm rests easily across the [illegible] tered chair, he faces the spectator, but his eyes are raised and turned to the left. A red curtain extending [illegible] books.

[illegible] DAVID THOMAS VALENTINE

[illegible] BY

[illegible] CHARLES WESLEY JARVIS

[illegible] FOR DESCRIPTION SEE PAGE 35



ROBERT KELLY

1808–1856

PRESIDENT OF THE BOARD OF EDUCATION, 1848–49

ARTIST

DANIEL HUNTINGTON

1816–1906

SEATED in an armchair upholstered in brown, in an attitude of dignified ease, is the three-quarters length figure of a man in full face, dressed in a simple suit of black. His cheek rests on his left hand, supported with his elbow on a table covered with a rich Oriental rug, and his right hand lies on the arm of his chair. In the left background is shown a large school building.

SIGNED: D. HUNTINGTON

Height, 47 in.; width, 37 in. Given to the City.

—

JAMES R. MANLEY

1782–1851

PRESIDENT STATE MEDICAL SOCIETY, 1826–27

ARTIST

UNKNOWN

IN an oval frame is the head and shoulders of a man with flowing white hair. He is dressed in a simple suit of black, with low-cut waistcoat and a high white stock. His body is turned slightly to the left, with his face toward the front, and his keen eyes turned still more, look directly at the spectator.

Height, 30 in.; width, 25 in.

—

HENRY A. MOORE

1826–1896

JUDGE OF COUNTY COURT, PART I, 1872–95

ARTIST

GEORGIA DOUGLAS

DRESSED in black, is the half-length figure of a gentleman with iron-gray hair and black whiskers, seated with his chair drawn close up to a table. His body is turned to the left, and his face and eyes are in the same direction. His left arm rests on the arm of a chair, and his right on a book lying on a table.

Height, 49 in.; width, 39 in. Given to the Court.

CALVIN E. PRATT

1828–

JUSTICE OF SUPREME COURT, 2D DEPT., 1870–96

ARTIST

RICHARD CREIFELDS

1853–

THE three-quarters-length figure of a man with gray beard is seated in full face in an easy-chair, on the arms of which are resting his hands, with the right one holding a book. In the left background is a table, on which are books and documents.

SIGNED: R. CREIFELDS

Height, 49½ in.; width, 39½ in. Given to the City.

—

BERNARD SMYTH

PRESIDENT OF THE BOARD OF EDUCATION, 1870–72

ARTIST

UNKNOWN

DRESSED in a simple suit of black, an elderly gentleman, with long, full beard, is seated with crossed legs in full face, with his eyes turned slightly to the right. He is seen in three-quarters length, with his right arm resting on the arm of the chair, and his left, holding in the hand an open letter, lies near a tray with cut-glass ink bottles, on a table with a red cover. In the left background is seen a mass of red drapery.

Height, 50 in.; width, 40 in. Given to the City.

—

SELAH B. STRONG

1792–1872

JUSTICE OF SUPREME COURT, 2D DEPT., 1847–49; 1851–60

ARTIST

UNKNOWN

THE three-quarters-length figure of a gentleman is seated in an easy-chair, with his body turned a little toward the right and with his face and spectacled eyes in the same direction. His hands rest on the arms of the chair, the left holding a book. In the right background is a table, on which lie three law books.

Height, 50 in.; width, 39 in. Given to the City.

TOWNSEND HARRIS

BY

J. BOGLE, N.A.

FOR DESCRIPTION SEE PAGE 40

ATT

ARTIST

1853-

gth figure of a man with gray beard is
asy-chair, on the arms of which are resting
it one holding a book. In the left back-
ich are books and documents.

Given to the City.

ck, an elderly
ssed legs in ful
He is seen in thre
n the arm of the chair
he hand
tter, lies near a

dth, 40 in.

Given to the City.

47–49; 1851–60

figure of a gentleman is seated in an
ned a little toward the right and with
he same
om. His hands rest
In the right back-

TOWNSEND HARRIS

BY

n to the City.

P. BOOTH, N.A.

FOR DESCRIPTION SEE PAGE 10

GEORGE THOMSON

1827–1886

JUDGE OF CITY COURT OF BROOKLYN, 1867–72

ARTIST

UNKNOWN

A GENTLEMAN with iron-gray hair and beard is sitting with crossed legs, slightly turned to the left. He is seen as far as the knees, with the thumb of his left hand resting in the pocket of his waistcoat, and his right hand lies on a table beside a book and documents.

Height, 43 in.; width, 35 in. Given to the City.

—

MICHAEL ULSHOEFFER

1793–1881

JUDGE OF COURT OF COMMON PLEAS, 1834–49

ARTIST

UNKNOWN

SEATED in a red-upholstered armchair is the three-quarters-length figure of a gentleman in the prime of life. He is in full face, and his arms rest on the arms of the chair. In the background is a table covered with blue drapery, on which are piled leather-covered books.

Height, 50 in.; width, 40 in. Given to the Court.

—

JOHN WAKEFIELD FRANCIS

–1861

MEMBER OF STAFF OF BELLEVUE HOSPITAL, 1847–61

ARTIST

UNKNOWN

IN an oval frame is the head and shoulders of a gentleman in full face, with long, thick gray hair, and his large dark eyes look directly at the spectator. He is dressed in a simple suit of black, with turn-over collar and narrow stock.

Height, 30 in.; width, 25 in. Given to the City.

MURAL DECORATIONS

The scene is laid re symbolic
in white and
enveloping the
left hand a
n green, and
Behind her is
w her is a par-
elopment, seen
fruits with his
, nude save for
pstan, around
holds aloft a
are two

WINFIELD SCOTT

BY

MINER K. KELLOGG

FOR DESCRIPTION SEE PAGE 44

WINFIELD SCOTT

BY

MINER K. KELLOGG

FOR DESCRIPTION SEE PAGE 44

MURAL DECORATIONS
AND WHERE PLACED

—

CITY HALL

—

ALDERMANIC CHAMBER

—

NEW YORK CITY RECEIVING THE TRIBUTES OF THE NATIONS

ARTISTS

TABER SEARS
1870–

WASHINGTON BRECK
1863–

AND FREDERIC C. MARTIN

This panel represents New York as the eastern gateway of the American Continent. The scene is laid upon a structure symbolic of a gateway by the sea. The central figure, robed in white and with ample red cloak falling from her shoulders and enveloping the lower part of her body, sits enthroned, holding in her left hand a scroll. On the left is a standing female figure, robed in green, and holding an olive branch and book in her right hand. Behind her is a great censer, from which incense rises. Just below her is a partially draped male figure of powerful muscular development, seen from behind, who grasps the handle of a basket of fruits with his right hand and carries under his left arm a sheaf of wheat. To the right of the central figure reclines a bearded man, nude save for a loin-cloth. His right forearm rests upon a capstan, around which a cable is coiled, and with his left hand he holds aloft a pennant. To the extreme left and right of the group are two kneeling female figures carrying the ends of a garland of red roses which passes behind the figures. At the foot of the stairway leading to the throne, on the right-hand side, stands a female figure, seen from behind, wearing a white robe and yellow mantle, holding in her left hand a scepter. To her left stands a nude boy, whose left hand rests upon a shield bearing the arms of New York City; his right grasps a sword. Beneath the arch of the structure upon which they stand the sea is seen; to the left a large sail flying

the pennant of the United States; to the right masts, sails, and Brooklyn Bridge in the distance.

SIGNED: TABER SEARS 1903 ASSISTED BY GEORGE W. BRECK AND FRED C. MARTIN

An elliptical panel, size 41 ft. 5 in. by 23 ft. 10 in.
Painted for the City in 1903.

—

CRIMINAL COURTS BUILDING

—

COURTROOM—NORTH WALL

—

JUSTICE

ATTENDED BY THE RIGHTS OF MAN AND THE FATES

ARTIST
EDWARD SIMMONS
1852–

THE central panel depicts a female figure standing erect, clothed in a classic garb of white, with the flag of the United States over her left shoulder. In her outstretched arm she holds aloft the scales, unevenly balanced; in her right hand a crystal globe, surmounted by a cross. She stands upon the highest of three marble stairs, in front of a brazen door set with nails. Above her head, two nude figures hovering in the air, hold aloft the arms of the City and the State of New York, emblazoned upon shields. At the base of the stairway, each standing with one foot upon the lower step, are two figures of children in white tunics; one with a sword, the other with a dove. Upon the highest marble step is the inscription:

JUSTICE

In the left panel are three male figures clad in classic white draperies, and seated upon a marble bench at the base of a great column to the right. The figure on the left holds aloft his right hand with a broken chain hanging from a handcuff on his wrist. The middle figure holds with his right and left hands the wrists of his comrades. His face is turned toward the right-hand figure, who holds in his left hand a compass, in his right a sphere. Above the heads of the three figures are the inscriptions:

LIBERTY FRATERNITY EQUALITY

In the right panel are three female figures in classic white draperies, seated upon a marble bench at the base of a column to the left. At the left is the figure of an old woman, her head covered

THOMAS JEFFERSON
BY
CHARLES WESLEY JARVIS
FOR DESCRIPTION SEE PAGE 48

JUSTICE

ARTIST
EDWARD SIMMONS

ral panel depicts a female figure standing erect, clothed rb of white, with the flag of the United States over ider. In her outstretched arm she holds aloft the a cross. She st it of a brazen res hovering in Upon the highest marble step is the inscription:

JUSTICE

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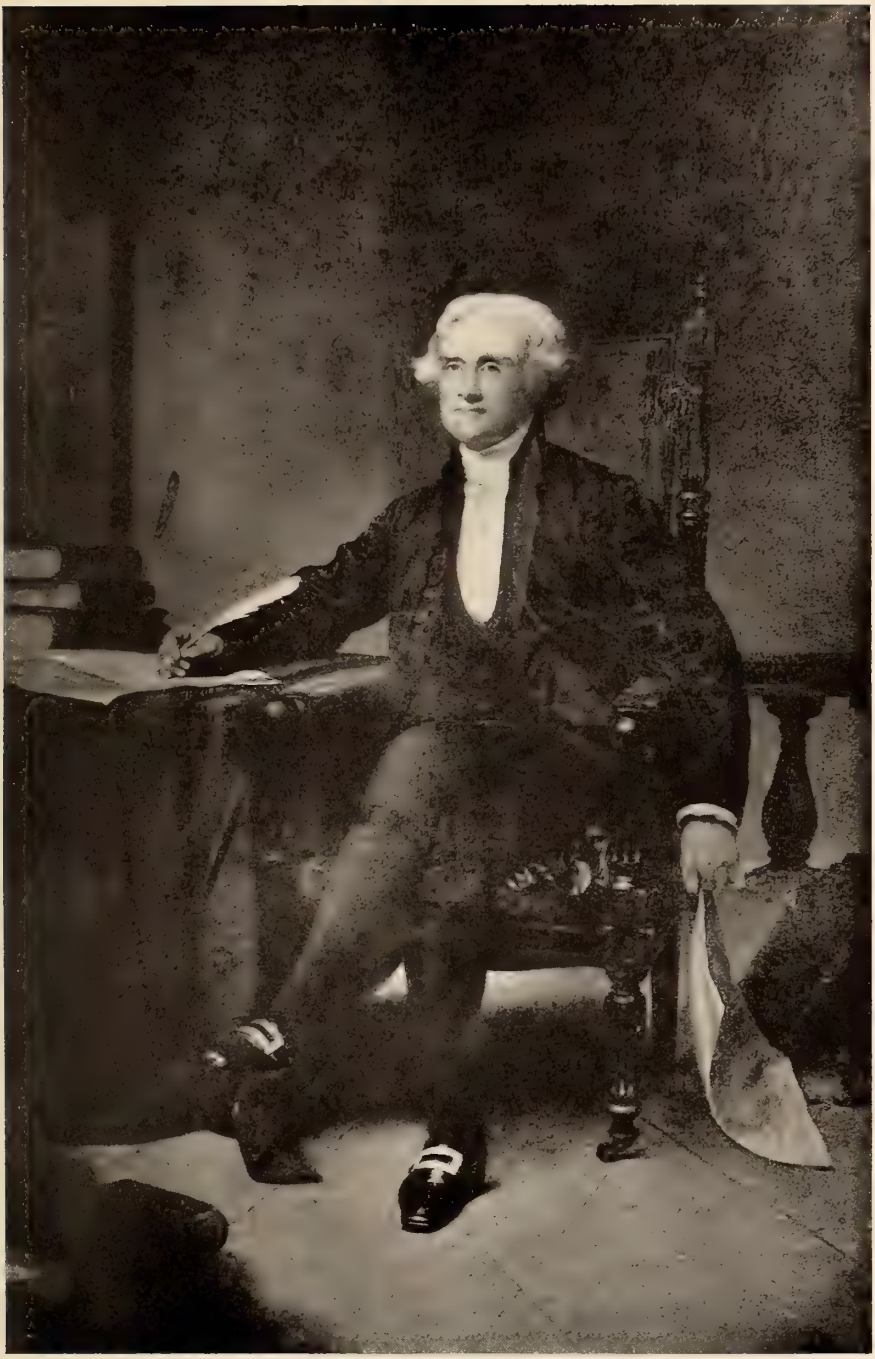
FRATERNITY EQUALITY

hree female figures in classic white dra- bench at the base of a column to the her head covered



with a mantle. Stretched across her lap is a thread which she holds with her right hand and severs with the shears in her left. Her face is in profile to the right. The central figure, with her face turned to the left and with her hands far apart, grasps the same thread which continues on across the lap of the third figure to a distaff wound about with wool held in her left hand. Her smiling face is turned upward. A nude infant resting in her lap clasps in its little hand the thread. At the end of the thread, on the floor to the left, lies a skull. In the lower right-hand corner of the panel is the inscription:

THE FATES

and above the heads of the three women:

SEVERER MEASURER SPINNER

SIGNED: "EDWARD SIMMONS, 1895. COPYRIGHT 1898."

Central panel: height, 14 ft 4 in.; width, 6 ft. 7 in.
Side panels: height, 7 ft.; width, 10 ft. 6½ in.

INSCRIPTION

—

PRESENTED TO THE CITY OF NEW YORK
BY
THE MUNICIPAL ART SOCIETY
SEPTEMBER THE THIRTIETH MDCCCIXCIV

—

APPELLATE COURT

—

MAIN HALL—NORTH WALL

—

TRANSMISSION OF THE LAW

ARTIST
HENRY SIDDONS MOWBRAY, N.A.
1855–

THE frieze along the entire north wall, facing the entrance, depicts the Transmission of the Law. It is composed of a representation of The Law herself and of eight historical groups. These groups are joined by winged allegorical female figures in classical draperies, each of whom holds a narrow scroll. They are suspended over a dark-blue background decorated with a monogram of the word L E X.

At the extreme left end of the frieze is shown a lofty mountain; from the sky above it, two hands holding tablets surrounded by a halo of light are extended toward a stately male figure clothed in white, with an ample blue scarf over his head. His right hand is extended toward the tablets, while his left holds a shepherd's crook. On the right, clothed in bright colors, stands a Hebrew warrior with spear and shield, holding in his arms a gilt chest. Inscription:

MOSAIC

In the next group an Egyptian king, in a close-fitting blue and gold tunic, and with the royal attributes, sits enthroned. On his right hand is an Egyptian warrior with spear and helmet, clad in a close-fitting red-and-gold tunic. Inscription:

EGYPTIAN

The next group shows a Greek lawgiver, young and bearded, seated against the pedestal of two mighty columns. He is enveloped in a brownish pallium, and holds in his left hand a tablet, in his right a stylus. Standing at his side, in a green pallium, is a Greek orator, bearded and old, grasping in his right hand a scroll, and gesticulating with his left. Between them is a bronze image of Athena. Inscription:

GREEK

There follows, on the left return of the elevator, a Roman emperor, clad in a coat of mail and red cloak, who sits enthroned, with a globe in his right hand, a sword in his left. To the left stands a Roman soldier in a red mantle with shield and spear. Inscription:

ROMAN

Above the elevator and opposite the entrance is represented "The Law." Clothed in purple and ermine, a female figure sits enthroned, holding in her right hand a sword and in her left the scales. On each side of her is a winged female figure. They hold above her head a tablet inscribed LEX and in their other hands garlands.

On the right return of the elevator, robed in purple and gold, and seated on a stately throne, is a Byzantine emperor, holding a globe in his left hand. To the right, a figure, with shaven tonsure and a long blue, red, and gold regalia, holds a scroll in his left hand, and in his right, another. Inscription:

BYZANTINE

In the next group a Norman king, clothed in purple, blue, red, and gold, sits enthroned, his left hand resting on a sword sheathed

HENRY CLAY

BY

P. STAUNTON

FOR DESCRIPTION SEE PAGE 50

left end of the frieze is shown a lofty mountain; above it, two hands holding tablets surrounded by a are extended toward a stately male figure clothed in th an ample blue scarf over his head. His right hand is l toward the tablets, while his left holds a shepherd's c. On the right, clothed in bright colors, stands a Hebrew warrior with spear and shield, holding in his arms a gilt chest. Inscription

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GREEK

follows, on the left r in a coat of mai e in his right

ROMAN

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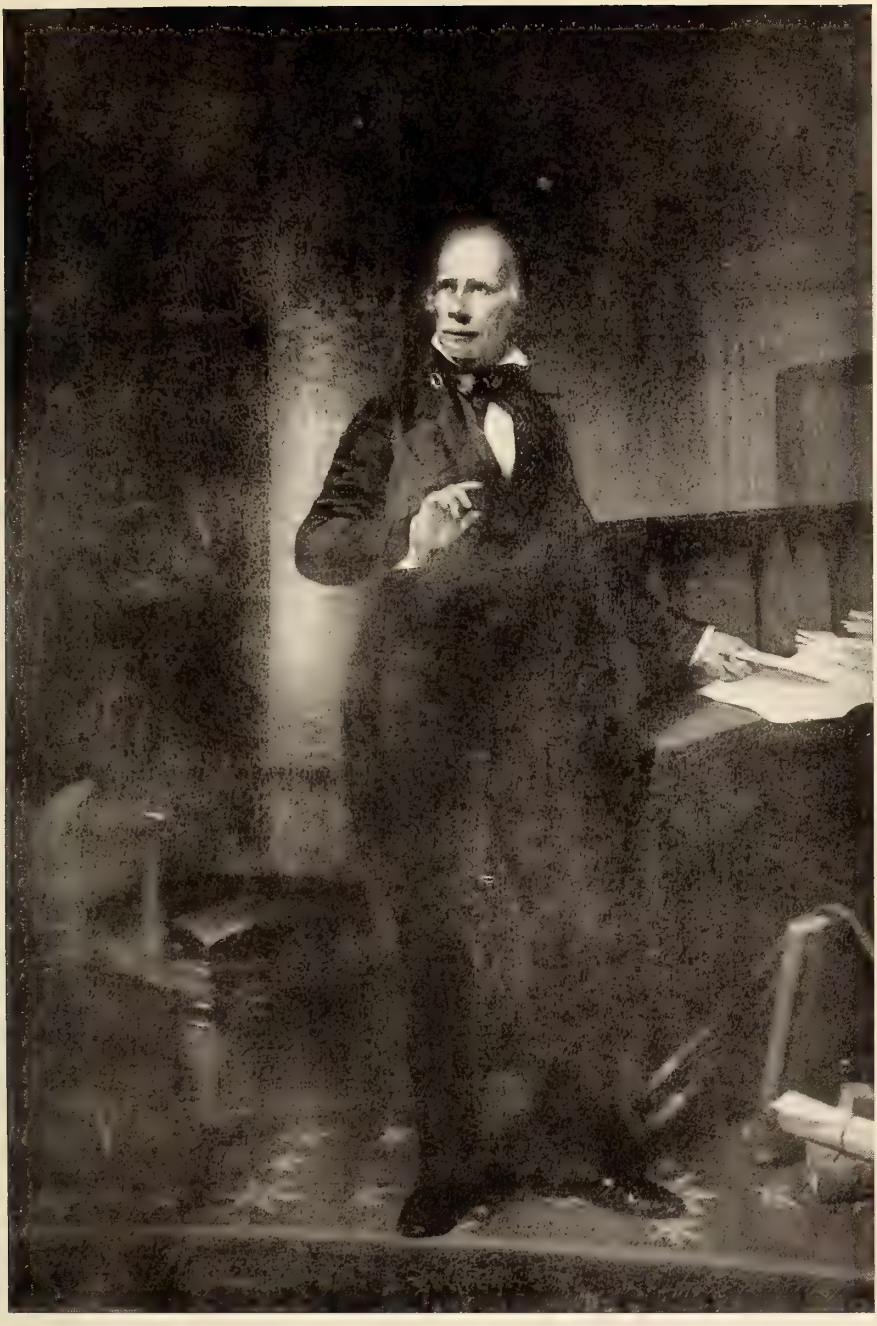
return of the elevator, robed in purple and gold, stately throne, is a Byzantine emperor, holding a hand. To the right, a figure, with shaven tonsure red, and gold regalia, holds a scroll in his left hand, another. Inscription:

BYZANTINE

In the [illegible] a Norman [illegible] clothed in purple, blue, red, is left hand resting on a sword sheathed

HENRY CLAY
BY
P. STAUNTON
FOR DESCRIPTION SEE PAGE 50



in a red scabbard, his right resting upon a sealed document, the end of which is grasped by a knight dressed in a red helmet and a coat of mail reaching to the ankles. A sword hangs from his girdle and he holds a lance and shield, ornamented with the three lions rampant. Inscription:

NORMAN

Then follows Common Law. A laborer, in sleeveless brown tunic and blue breeches, bearing a scythe in his right hand, faces the spectator. He clasps with his left hand the left hand of a king. The latter, seen from the rear, wears a long scarlet-and-gold mantle, lined with ermine, and has a sword in his right hand. They stand before a sort of Gothic altar, upon which the scroll of a charter is seen. Inscription:

COMMON LAW

The last group, Modern Law, shows two modern lawyers in black robes. The one to the left holds a book, the other a document. To the right the Capitol at Washington is seen in the distance amidst trees. Inscription:

MODERN LAW

SIGNED: H. SIDDONS MOWBRAY.—COPYRIGHT, 1899.

Height, 3 ft. 8 in.; width, 62 ft.
Painted for the City in 1899.

—

MAIN HALL—EAST WALL

—

JUSTICE

ARTIST
ROBERT REID, N.A.
1862–

In the panel of the east wall, the central figure is a female, clad in an ermine robe, lined with red, with a purple scarf. She sits enthroned in a classic landscape, rich in foliage, with blue mountains in the background. She holds a sword in her right hand and scales in her left, with an open book on her knees. On each side of her is a winged female figure, seated and clothed in rich purple and green brocade. The one on the left suckles an infant, the other, on the right, holds two cornucopias. Next to these female figures are two standing male figures dressed in classic robes, representing "Peace" to the left, in purple, and "Prosperity" to the right, in

green. The next group to the left is "Education." A male figure, clothed in white with a purple scarf, is teaching a nude youth from a large book, while to the left "Religion," a standing female figure with a surplice over her white robe, holds a lamp in her left hand and in her right an open book. To the left stands a female figure in a green robe leaning on a spear.

At the other end of the frieze, to the right of "Prosperity," is a group representing the "Fine Arts." A female figure stands clothed in white with an ample purple scarf, holding before her a mask. Next to the right is a female figure dressed in white, with her hands resting on a harp, and next, at the end of the panel, is a standing winged male figure, semi-nude.

Height, 3 ft. 8 in.; width, 19 ft. 5 in.
Painted for the City in 1899.

The south wall, to the left of the entrance, continues the preceding group. The first figure, to the left, is "Poetry," seen full face and holding a scroll; the second is "Painting," in clinging white draperies, seen from behind, holding brushes and palette; the third is "Sculpture," a male figure in garb of coarse material; the fourth, a female figure facing the beholder, is "Architecture," bearing a compass and a plan. Further to the right is the seated winged figure of "Fame," holding a wreath in her right hand. A palm branch is in her lap, and her left hand encircles a kneeling youthful figure. On the extreme right of the panel is the profile figure of a young man bearing a banner.

SIGNED: COPYRIGHT 1899 ROBERT REID

Height, 3 ft. 8 in.; width, 8 ft. 10½ in.
Painted for the City in 1899.

—

MAIN HALL—SOUTH WALL

—

EQUITY

ARTIST

CHARLES YARDLEY TURNER, N.A.

1850–

In the lunette of the south wall, to the left of the entrance, "Equity" is represented as a winged female figure standing at the base of a mighty column. She is robed in red and her ample green cloak is thrown back. Her outstretched right arm holds a

GEORGE BRINTON McCLELLAN

BY

WILLIAM H. POWELL, A.N.A.

FOR DESCRIPTION SEE PAGE 53

...ed in white with a purple scarf, is teaching a nude ...m a large book, while to the left "Religion," a standing ...gure with a surplice over her white robe, holds a lamp in ... robe leaning on a spe... ...of the frieze, to the right ... ...nting the "Fine Arts." A female figure stands ... with an ample purple scarf, holding before her a mask. Next to the right is a female figure dressed in white, with her hands resting on a harp, and next, at the end of the panel, is a ... male figure, semi-nude.

...ll, to the left of the entrance, continues the pre- ... The first figure, to the left, is "Poetry," seen full ...ding a scroll; the second is "Painting," in clinging white ... ...e," a male figure in ... coarse material; the fourth, ...ure facing the bel... ...ring a ... a plan. Further to ... holding a wreath ... ...d her left h... ...e right of th...

Painted for the City in 1899.

ARTIST

...

...of the south wall, to the left of the entrance, ... back. Her outstretched right arm holds a

globe, her left, a sheathed sword. To the left, sits a nude child holding the scales. Inscription:

EQUITY

SIGNED: COPYRIGHT BY C. Y. TURNER—1899

Height, 3 ft. 8 in.; width, 2 ft. 7 in. (at base).
Painted for the City in 1899.

—

MAIN HALL—SOUTH WALL

—

LAW

ARTIST

CHARLES YARDLEY TURNER, N.A.

1850–

THE lunette of the south wall, to the right of the entrance, represents "Law," a similar winged figure in a red robe and green mantle, standing with left hand outstretched and right pointing to a scroll with the inscription LEX. On the right is a seated nude child holding a mirror. Inscription:

LAW

SIGNED: COPYRIGHT BY C. Y. TURNER—1899

Height, 3 ft. 8 in.; width, 2 ft. 8 in. (at base).
Painted for the City in 1899.

—

MAIN HALL—WEST WALL

—

JUSTICE

ARTIST

WILLARD LEROY METCALF

1858–

THE subject of this panel is the practical administration of justice through law and equity. The central group is arranged about a marble exedra, with standards at either end, in the midst of a wooded landscape with a promontory and an arm of the sea in the distance. A winged female figure in a white robe and blue mantle, wearing a golden breastplate, stands in front of the seat in the center of the exedra, holding with both hands a sword. To the

left stands a nude boy with a tablet inscribed JUSTITIA; to the right another boy holding aloft the scales. Seated at the left end of the exedra is a female figure in a rich brocaded robe, trimmed with ermine, her left arm supports a large book upon her knees, and her right elbow rests upon the arm of the exedra, upon which a peacock is perched.

Near the left end of the exedra a female figure, with her head crowned with long red hair, is bowed to the earth, and her nude body is enveloped with transparent red draperies. Behind her stands a male figure in Greek armor, spear in hand, his right arm is stretched over the figure of a seated woman with upturned face and a nude boy reclining against her knee. To the extreme left are two cloaked figures. At the right end of the exedra sits a female figure partly robed in brocade and holding a crystal globe. At her feet a draped female figure bends over and bewails the corpse of a man. Next to the right, kneels a female figure with clasped hands, and behind her stands a male figure with bound hands and bowed head, and to the right a warrior in classic armor is seen from the rear leaning on his spear.

SIGNED: COPYRIGHT 1899 BY W. L. METCALF

Height, 3 ft. 8 in.; width, 19 ft. 5 in.
Painted for the City in 1899.

—

MAIN HALL—SOUTH WALL

—

BANISHMENT OF DISCORD

ARTIST
WILLARD LEROY METCALF
1858–

THIS is a continuation of the preceding. To the extreme left of the panel, an almost nude female figure, horned and with fluttering red hair, flees before a youth, nude to the waist, swinging a scourge. She holds in her right hand a knife, in her left a torch. In the group to the right, a partly kneeling male figure holds by a leash two hounds struggling to get away. An erect female figure in classic armor with a shield stands in a protecting attitude over the figure of a scantily clad woman sitting at her feet. Behind them a female, nude, is discharging an arrow at the first-mentioned figure. The head and outstretched arm of a child are seen at the extreme right of the panel.

Height, 3 ft. 8 in.; width, 8 ft. 10½ in.
Painted for the City in 1899.

RICHARD L. LARREMORE

BY

THOMAS HICKS, N.A.

FOR DESCRIPTION SEE PAGE 56

...ov with a tablet inscribed JUSTITIA; to the ...les. Seated at the left end ... rich brocaded robe, trimmed ...orts a large book upon her knees, ... the arm of the exedra, upon which

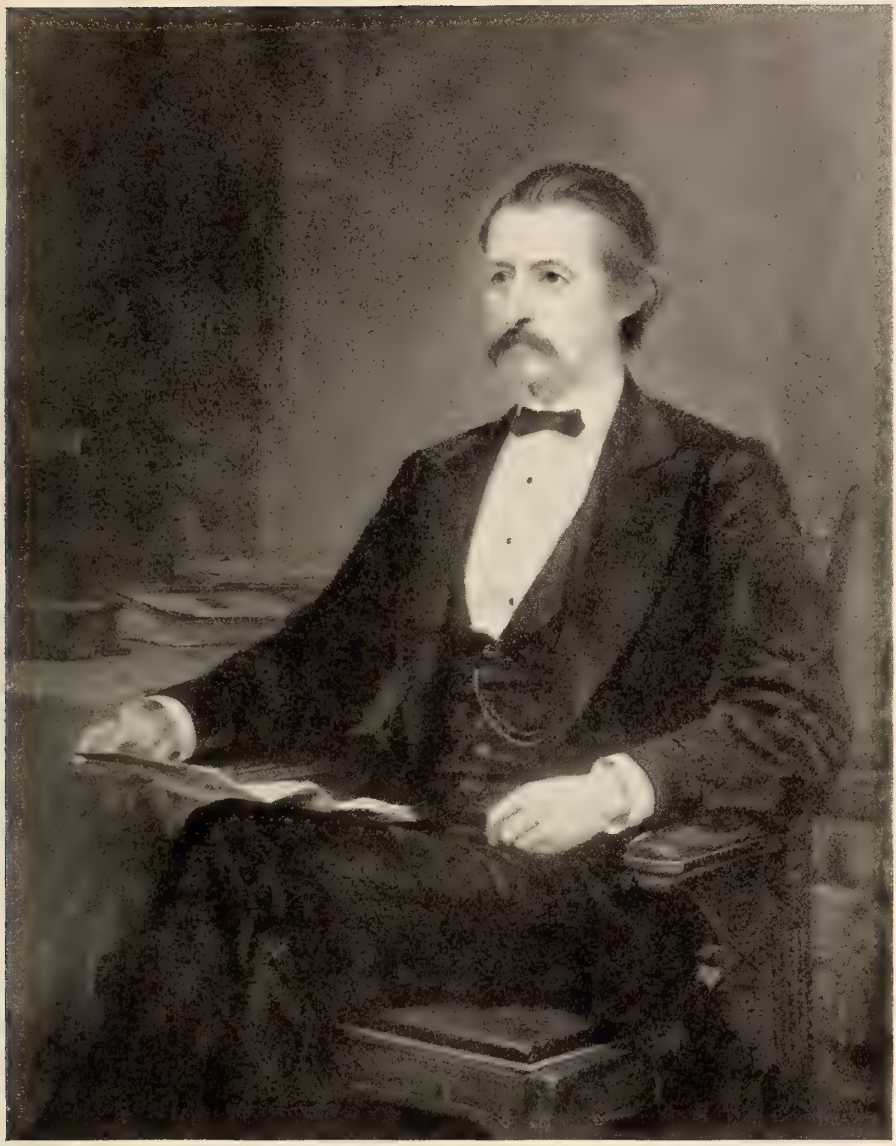
... exedra a female figure, with her head ...r, is bowed to the earth, and her nude ... transparent red draperies. Behind her ... in Greek armor, spear in hand, his right arm ... figure of a seated woman with upturned face ...ining against her knee. To the extreme left ...igures. At the right end of the exedra sits a ...ly robed in brocade and holding a crystal globe. ...aped female figure bends over and bewails the ... Next to the right, kneels a female figure with ...nd behind her stands a male figure with bound ... head, and to the right a warrior in classic armor ...ear leaning on his ...

BANISHMENT

WILLARD LEROY METCALF

1858–

... of the preceding. To the extreme left ... nude female figure, horned and with flut- ...re a youth, nude to the waist, swinging a ...er right hand a knife, in her left a torch. ...ght, a partly kneeling male figure holds by a ...ggling to get away. An erect female figure ... a shield stands in a protecting attitude over ...d woman sitting at her feet. Behind them ... arm of a child are seen at the extreme



COURTROOM—EAST WALL

JUSTICE OF THE LAW

ARTIST
EDWARD SIMMONS
1852–

In the center of the panel to the left, a female figure, robed in white, stands before a throne in a golden, semicircular apse of the wall. Her right hand rests on the shoulder of a youthful female figure with her face in profile to the left and enveloped in rich brocade, the front of which gathered up in her left hand is filled with fruits. Her left hand extends behind a similar figure leaning toward her and pressing with her left arm a dove against her breast. In the left foreground is a woman robed in black, holding an infant to her breast with her right hand, while her left rests on the fruit, and her eyes look upward. Behind her is seen a male figure in red shirt and leather apron, with uplifted left hand.

At the base of the marble steps sits a rosy, fair-haired infant, who caresses a guinea pig with its right hand, and with its left, a rabbit. In the right side of the panel, a male figure of powerful muscular development, seen from the rear, leans forward in a threatening attitude, but he is restrained by the blue-robed figure standing just beyond, who with her hands grasps his wrist and shoulder.

In the upper part of the painting, hovering over the central figure, are two nude children, one holding a book and a vessel, the other a book and wreath. In the foreground of the panel, to the extreme right and left, are two boys with shields and fasces. The scene is laid in a hall with blue-and-gold mosaics and gleaming marble floors.

SIGNED: COPYRIGHT BY EDWARD SIMMONS 1899

Height, 10 ft. 6 in.; width, 9 ft. 10⅔ in.
Painted for the City in 1899.

INSCRIPTION

JUSTICE STANDS FLANKED BY PEACE AT HER LEFT . PLENTY AT HER RIGHT.
PEACE RECOILS FROM BRUTE FORCE WITHHELD BY FEAR . PLENTY ASSISTS THE NEEDY .
LABOR BEHIND HER HAILS JUSTICE . MERCY (A CHILD) IN THE FOREGROUND .

COURTROOM—EAST WALL

—

SEAL OF THE CITY OF NEW YORK

ARTIST

GEORGE WILLOUGHBY MAYNARD, N.A.

1843–

THE two subjects on either side of the three large panels represent the Seals of the City and State of New York. That of the City, on the left, shows in the shield the wings of a windmill, two beavers and two casks, with the inscription, MANHATTAN. This shield is set upon a decorative escutcheon, against which two seated figures lean. The figure on the left is dressed in the costume of a sailor, holding in his right hand a sounding-line, in his left, a mast with cross-trees. On the right is the figure of an Indian, nude to the waist, bearing in one hand bow and arrows, in the other, a string of wampum. On either side is a flagstaff with floating pennant. The one to the left bears a tablet with the inscription MDCLXXXVI, the year in which the Dongan charter of New York City was granted, the other a similar tablet, with the inscription MCM, the date of the completion of the Court House.

SIGNED: COPYRIGHT BY GEO. W. MAYNARD—1899

Height, 4 ft. 3 in.; width, 14 ft. 7 in.
Painted for the City in 1899.

—

COURTROOM—EAST WALL

—

THE POWER OF THE LAW

ARTIST

EDWIN HOWLAND BLASHFIELD, N.A.

1848–

THE panel to the right represents The Power of the Law. In the center a heroic female figure in white vestments, with golden breast- and shoulder-plates, standing before a seat, is in the act of drawing a sword from its sheath. Two female figures in transparent draperies, hovering in the air, hold a crown over her head. Before her a kneeling female figure in modern gray garb, holds a document in her upraised left hand. The first figure on the left is a Roman magistrate, in richly embroidered green toga, who holds a scroll. To the

SETH LOW

BY

WILLIAM MERRITT CHASE, N.A.

FOR DESCRIPTION SEE PAGE 62

wo subjects on either side of the three large panels repre-
Seals of the City and State of New York. That of the
n the left, shows in the shield the wings of a windmill, two
ers and two casks, with the inscription, MANHATTAN. This
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r, holding in his right hand a sounding-line, in his left, a mast
th cross-trees. On the right is the figure of an Indian, nude to
he waist, bearing in one hand bow and arrows, in the other, a
ing of wampum. On either side is a flagstaff with floating
iant. The one to the left bears a tablet with the inscription
DCLXXXVI, the year in which the Dongan charter of New York
ity was granted, the other a similar tablet, with the inscription
MCM, the date of the completion of the Court

SIGNED: COPYRIGHT

Height, 4 ft. 3 in.; width

COURTROOM—EAST

THE POWER OF THE LAW

ARTIST

EDWIN HOWLAND BLASHFIELD, N.A.

1848–

s The Power of the Law. In the
standing before a seat, is in the act of drawing a
th. Two female figures in transparent draperies,
hold a crown over her head. Before her a kneel-
den
first figure on the left is a Roman magis-

BY

WILLIAM MERRITT CHASE, N.A.

FOR DESCRIPTION SEE PAGE 62

left is seen the head and shoulders of a man in wig and scarlet robe. Further to the left is a male figure in a black robe, holding a book inscribed CIVIL LAW. To the right of the central figure stands a bearded figure in a richly embroidered robe. He holds a book in his right hand. Next on the right is a figure in a rich purple-and-gold stole, with a bishop's mitre, holding a crozier in his left hand. To the extreme right is a figure in a black robe, clasping a book with the inscription, COMMON LAW. In the lower corners of the panel, two fair-haired children support shields containing the seals of the Court of Appeals. The one to the left is inscribed, UPHOLD THE RIGHT; the other, PREVENT THE WRONG. The background is a blue field with heraldic devices, with a golden mosaic in the center.

SIGNED: COPYRIGHT 1899 BY EDWIN HOWLAND BLASHFIELD

Height, 10 ft. 6 in.; width, 9 ft. 10⅔ in.
Painted for the City in 1899.

INSCRIPTION

THE LAW DRAWS HER SWORD IN BEHALF OF APPEAL; ON EITHER SIDE SHE IS SVPPORTED BY MAGISTRATES AND FIGVRES TYPIFYING ROMAN LAW, CANON LAW, AND COMMON (ANGLO-SAXON) LAW.

—

COURTROOM—EAST WALL

—

WISDOM

ARTIST

HENRY OLIVER WALKER, N.A.

1843–

In the center of the panel a female figure, clad in a white robe and a green mantle, and with her arms outstretched, descends the stairway of a throne between two mighty columns. To the right, a nude and winged child descends before her. In the foreground, to the left, sits a youthful male figure, partially draped in a purple cloak, his hands clasped and his eyes cast upon the ground. To the left a winged male figure, partially draped in a blue cloak, gently touches him with his left hand and with his right points upward. Between this and the central figure are seen in profile, in red robes, two female figures. In the foreground, to the right, sits a female figure in a red robe, with her face turned upward to the left, and holding an open scroll across her lap. Above her,

seen in profile, is the figure of a bearded old man leaning upon a staff. Beside him is a female figure with folded hands, and to the extreme right are the head of a boy and the figure of a girl in a green cloak.

SIGNED: COPYRIGHT 1899 BY HENRY OLIVER WALKER

Height, 10 ft. 6 in.; width, 9 ft. 10⅔ in.
Painted for the City in 1899.

INSCRIPTION

WISDOM
ATTENDED BY LEARNING EXPERIENCE HUMILITY AND LOVE
AND BY FAITH PATIENCE DOUBT AND INSPIRATION

DOTH NOT WISDOM CRY
AND UNDERSTANDING PUT FORTH HER VOICE
BY ME PRINCES RULE AND NOBLES
EVEN ALL THE JUDGES OF THE EARTH

COURTROOM—EAST WALL

SEAL OF THE STATE OF NEW YORK

ARTIST
GEORGE WILLOUGHBY MAYNARD, N.A.
1843–

To the right of the three large panels is the Seal of the State of New York. It shows in the shield a sun rising over three mountains and in the foreground the sea with two vessels. Beneath is the motto EXCELSIOR. The shield is placed upon an escutcheon decorated with garlands. On each side is a seated female figure. The one on the left holding aloft a Phrygian cap upon a staff; the one on the right is blindfolded and bears the sword and scales. As in the previous panel, there are two flagstaffs; one with the inscription MDCCLXXVII, the year of the adoption of the constitution of New York State, the other MCM.

SIGNED: COPYRIGHT BY GEO. W. MAYNARD—1899

Height, 4 ft. 3 in.; width, 14 ft. 7 in.
Painted for the City in 1899.

DANIEL D. WHITNEY

BY

THOMAS JENSEN

FOR DESCRIPTION SEE PAGE 64

a bearded old man leaning upon a
re with folded hands, and to the
figure of a girl in a

RY OLIVER WALKER

in.

WISDOM

XPERIENCE HUMILITY AND LOVE

ANDING PUT FORTH HER VOICE

EARTH

ge panels is the Seal of the State of
eld a sun rising over three mountains
with two vessels. Beneath is the
is placed upon an escutcheon deco-
side is a seated female figure. The
Phrygian cap upon a staff; the one on
ars the sword and scales. As in the
lagstaffs; one with the inscription
the constitution of New

COURTROOM—WEST WALL

THE REIGN OF LAW

ARTIST

KENYON COX, N.A.

1856–

THE panel to the extreme left on the west wall represents Common Law. (14 ft. 7 in. long, by 4 ft. 3 in. high.) In the center of the picture is a seated female figure dressed in white with a blue mantle. She holds a sealed document in her right hand, and her left hand rests on her knee. On each side of her is a nude boy, bearing a fascis. To the left is a half-reclining female figure in white with a green mantle and holding in her hand an endless chain. At the right end of the panel, robed in yellow and red, reclines a female figure holding scales. In the center of the panel, on the extreme right of the west wall (14 ft. 3 in. long by 4 ft. 3 in. high), is a female figure, who points with her right hand to a book of statutes resting on her lap. She is attended on the left by a nude boy bearing the ballot box, on the right by another leaning upon a sheathed sword. To the left of the bearer of the ballot box sits a female figure clothed in red. Her left arm reposes upon an opened bird cage. Her right hand holds a staff surmounted by a red Phrygian cap. To the right of the central group is an armed female figure half reclining, and enveloped in a purple cloak. She holds in her left hand an oak bough. The panel to the left of the judges' dais (9 ft. 10⅔ in. long, by 4 ft. 3 in. high) is a half-reclining yellow-robed female figure with a wreath of wheat ears about her head. Her left arm rests upon a hamper full of bread, while with her right she places a loaf of bread into the hand of a seated male, nude, of powerful proportions, whose left hand rests upon a hammer. To the right of the dais (9 ft. 10⅔ in. long, by 4 ft. 3 in. high), a reclining female figure in red-and-blue vestments holds in her right hand an olive branch, and with her left hand points to two doves in the upper left-hand corner. To the right is a seated nude male figure, wearing the winged helmet and sandals. His left hand grasps an oar, his right a bag of treasure.

SIGNED: COPYRIGHT 1898 BY KENYON COX

Painted for the City in 1898.

INSCRIPTION

LAW REIGNS
JUS LEX

COURTROOM—NORTH AND SOUTH WALLS

THE JUDICIAL AND OTHER VIRTUES

ARTIST

JOSEPH LAUBER

1855–

BEGINNING at the left corner of the south wall, is the figure of a woman in a red robe and golden breastplate, who sits enthroned, holding in her right hand a scepter and in her left a tablet, resting upon the arm of the throne, with the following inscription:

DILIGITE JUSTITIAM QUI JUDICATIS TERRAM

The next is a semi-kneeling figure in a blue robe, holding in her right hand a mirror. The next is the seated figure of an aged and powerful man, with long white beard, enveloped in a red mantle. On his knee rests a scroll; his left hand holds a skull and his right a sprig of apple blossom; then comes a nude boy, represented as David, his right hand grasping the sling, and then a similar figure standing erect with sword and shield. The next figure is a seated old man in a red robe with white beard and hair. His body is nude to the waist, and his fingers are active in disputation. At his side is a vessel containing scrolls. Then follows a semi-kneeling female figure robed in yellow and bearing in her left hand a torch and in her right a tablet with the inscription:

FAX MENTIS INCENDIUM GLORIÆ

At the right end of the wall is the figure of a woman robed in white, yellow and purple, and seated upon a marble throne. Her left hand holds a compass, her right is extended in gesture.

In the left corner of the north wall is a seated female figure with a red mantle covering her head, in her hands a bridle and bit. The next figure to the right is depicted as a young Roman. He rests upon one knee, his right hand supporting a tablet inscribed LEX, his left hand holds a sword. Then follows a green-robed female figure on one knee, holding in her hands a transparent sphere, through which she gazes. The next is a nude boy, standing in easy posture. He holds in his left hand a scroll, while with his right he makes a gesture, in the act of pleading. Following this is a similar figure in a firm posture, represented as drawing a veil across his mouth. The next is a seated female in green robe bending over a book; at her feet are several tomes. Then comes a kneeling nude youth, who holds in his right hand two swords together by the blades, in his left the fascis. The last figure in the right-hand corner is a youthful nude figure seated upon a marble throne. His right hand rests

"VEULVAN CARA"

BY

ARTURO MICHELENA

FOR DESCRIPTION SEE PAGE 67

SEPH LAUBER

1855–

t corner of the south wall, is the figu
nd golden breastplate, who si
id a scepter and in her left a tablet,
hrone, with the following inscription:

STITIAM QUI JUDICATIS TERRAM

ling figure in a h e, holding in her right
t is the seated f an aged and power-
ite beard, enve a red mantle. On
his left hand holds a skull and his right a
le boy, represented as
nd grasping th then a similar figure
sword figure is a seated
s body is nude
s finger At his side
ng scrolls.

of the wall is the figure of a woman robed in white,
e, and seated upon a
mpass, her right is extended in gesture.
ner of the north wall is a seated female figure with
ering her head, in her hands a bridle and bit. The
is depicted as a young Roman. He rests
t hand supporting a tablet inscribed LEX,
Then follows a green-robed female fig-
er hands a transparent sphere, through
s a nude boy, standing in easy posture.
oll, while with his right he makes a
Following this is a similar figure in a
ng a veil across his mouth. The
be bending over a book; at her
a kneeling nude youth, who
two swords together by the blades, in his
t figure in the right-hand corner is a youth-
a marble throne. His right hand rests

FOR REFERENCE
NOT TO BE TAKEN FROM THE ROOM
BY
ARTOTYPE
CASA VALLET

upon an unsheathed sword, his left upon two volumes, the uppermost being inscribed LEX SUPREMA, the lower LEX CIVITATIS.

SIGNED: JOS. LAUBER COPYRIGHT 1899

Height, 3 ft. 3½ in.; width of each of four corner figures, 3 ft. 6½ in. Width of each of the other figures on south wall, 2 ft. 1½ in.; on north wall, 1 ft. 3⅜ in.

Painted for the City in 1899.

—

COURTROOM

—

STAINED GLASS

ARTIST

D. MAITLAND ARMSTRONG, A.N.A.

1836–

THE dome and the windows in the north and south walls of the Courtroom consist of stained glass in designs of fruit, leaves and flowers, interwoven with heraldic devices. The prevailing colors are green and yellow.

SIGNED: MAITLAND ARMSTRONG FECIT 1899

—

INSCRIPTIONS—WINDOWS

—

LEGVM	LEGVM	NEQVE
MINISTRI	OMNES SERVI	PERFRINGI
MAGISTRATVS	SVMVS	POTENTIA
—	—	—
LIVINGSTON	MARCY	JAY
—	—	—
LVX	JUS	LEX
—	—	—
BVTLER	OGDEN	O'CONOR
LEGVM	JUS CIVILE	NEQVE
INTERPRETES	NEQVE INFLECTI	ADVLTERARI PECVNIA
JVDICES	GRATIA	DEBET
—	—	—
HAMILTON	VAN BUREN	CLINTON
—	—	—
LEX	LVX	JVS
—	—	—
KENT	FISH	SPENCER

COURTROOM—CONTINUED

INSCRIPTION—DOME

MARSHALL
WEBSTER
EXCELSIOR

STORY
CHOATE
EXCELSIOR

SHAW
LEGARE
EXCELSIOR

PINKNEY
TANEY
EXCELSIOR

BARRETT
VAN BRUNT
RUMSEY

DE WITT CLINTON HIGH SCHOOL

OPENING OF THE ERIE CANAL

ARTIST
CHARLES YARDLEY TURNER, N.A.
1850–

* ENTERING THE MOHAWK VALLEY

In an extensive Autumn landscape is shown a group of eight persons, five gentlemen and three ladies, all but one standing on the prow of a canal boat decorated with garlands of Autumn leaves. The figure to the right, a tall man in a dark green overcoat, has standing by his side a lady dressed in purple. To the left is seated a lady dressed in red, with a long white fichu and holding over her head a red parasol. Behind and to the left of her are grouped the other five figures, dressed in various colors of purple, green and blue. Above them, on a stone pier, is a young man reclining against a beam.

SIGNED: COPYRIGHT BY C. Y. TURNER—1905. F. C. STAHR—ASSISTANT

Height, 12 ft. 11 in.; width, 15 ft. 6½ in.
Painted for the City in 1905.

CHARLES A. SCHIEREN

BY

RICHARD CREIFELDS

FOR DESCRIPTION SEE PAGE 69

LEGARE
EXCELSIOR

BARRETT
VAN BRUNT

n and three ladies, all but one standing on
boat decorated with garlands of Autumn
the right, a tall man in a dark green over-
his side a lady dressed in purple. To the
sed in red, with a long white fichu and
d parasol. Behind and to the left of her
five figures, dressed in various colors of

TURNER—1905. F. C. STAHR—

*THE MARRIAGE OF THE WATERS

This is a group consisting of about twenty figures of gentlemen standing on the prow of a canal boat, the side of which is decorated with an American flag. To the left is a gentleman holding high a bucket, from which he is pouring water over the side of the boat. Just to the right stands a keg labeled "Water of Lake Erie," and next to this a table covered with an ample red cloth on which stand several bottles. The rest of the gentlemen, several of whom are in the uniforms of various nations, stand grouped behind the table on a series of steps, and above their heads floats a banner on which the seal of the City of New York is conspicuous. In the background are many vessels profusely decorated with the flags of all nations.

SIGNED: COPYRIGHT BY C. Y. TURNER—1905. F. C. STAHR. ASST.

Height, 12 ft. 11 in.; width, 15 ft. 6½ in.
Painted for the City in 1906.

—

COLLEGE OF THE CITY OF NEW YORK

—

*THE GRADUATE

ARTIST
EDWIN HOWLAND BLASHFIELD, N.A.
1848–

In the center, clothed in pale blue draperies, a colossal female figure is seated on a white marble throne and holds the earth in her hands. A fire burns on a low altar at her feet. On the marble steps leading to the throne stands a young man wearing a college gown. He holds a lighted torch in his right hand and in his left an academic cap. To the right stands the figure of a woman dressed in a richly-embroidered blue gown and a red Phrygian cap. Her left hand, holding a diploma, is extended towards the young man, while with her right she points upward. Further down the steps, to the right, stands a female figure robed in red and holding in her right hand a sword and in her left a scourge, resting on her shoulder. Seated in a semicircle on either side of the central figure are ten female figures dressed in white and pale yellow, and two on each side wearing red mantles. Below these, on either side, is a group of seated male figures dressed in various colors (purple, blue and red). Still further below, at the left, is a group of young men

dressed in modern costumes of people in various walks of life. On the opposite side is a group of young men, some of them wearing college gowns and others college athletic costumes. In the upper part of the painting, on either side, partly enveloped in clouds of smoke arising from the altar, are two groups of children, the one at the left holding an open volume, the one at the right a glass retort. The background of the upper part of the painting consists of dark purple tree trunks and foliage against a blue sky.

SIGNED: DESIGNED AND EXECUTED BY
EDWIN HOWLAND BLASHFIELD 1907–08
HIS ASSISTANTS WERE ALONZO E. FORINGER AND VINCENZO ADERENTE

Height, 22 ft.; width, 41 ft.
Painted for the City in 1908.

—

INSCRIPTION

—

DOTH*NOT*WISDOM*CRY * * * SHE*STANDETH*ON*THE*TOP*OF*HIGH PLACES, BY*THE*WAY*IN*THE*PLACES*OF*THE*PATHS.*SHE*CRIETH*AT *THE*GATES,*AT*THE*ENTRY*OF*THE*CITY, AT*THE*COMING*IN*AT* THE*DOORS

—

WADLEIGH HIGH SCHOOL

—

STAINED GLASS WINDOW

—

One of the windows in the lobby is of stained glass, in the centre of which is a bust portrait of Goethe with the face in profile to the right.

—

INSCRIPTIONS

—

GOETHE

—

·PRESENTED·TO·
·THE·
·WADLEIGH·HIGH·SCHOOL·
·BY·
·THE·CLASS·OF·1907·

ANDREW H. GREEN

BY

B. KRAMER SCHEIRO

FOR DESCRIPTION SEE PAGE 73

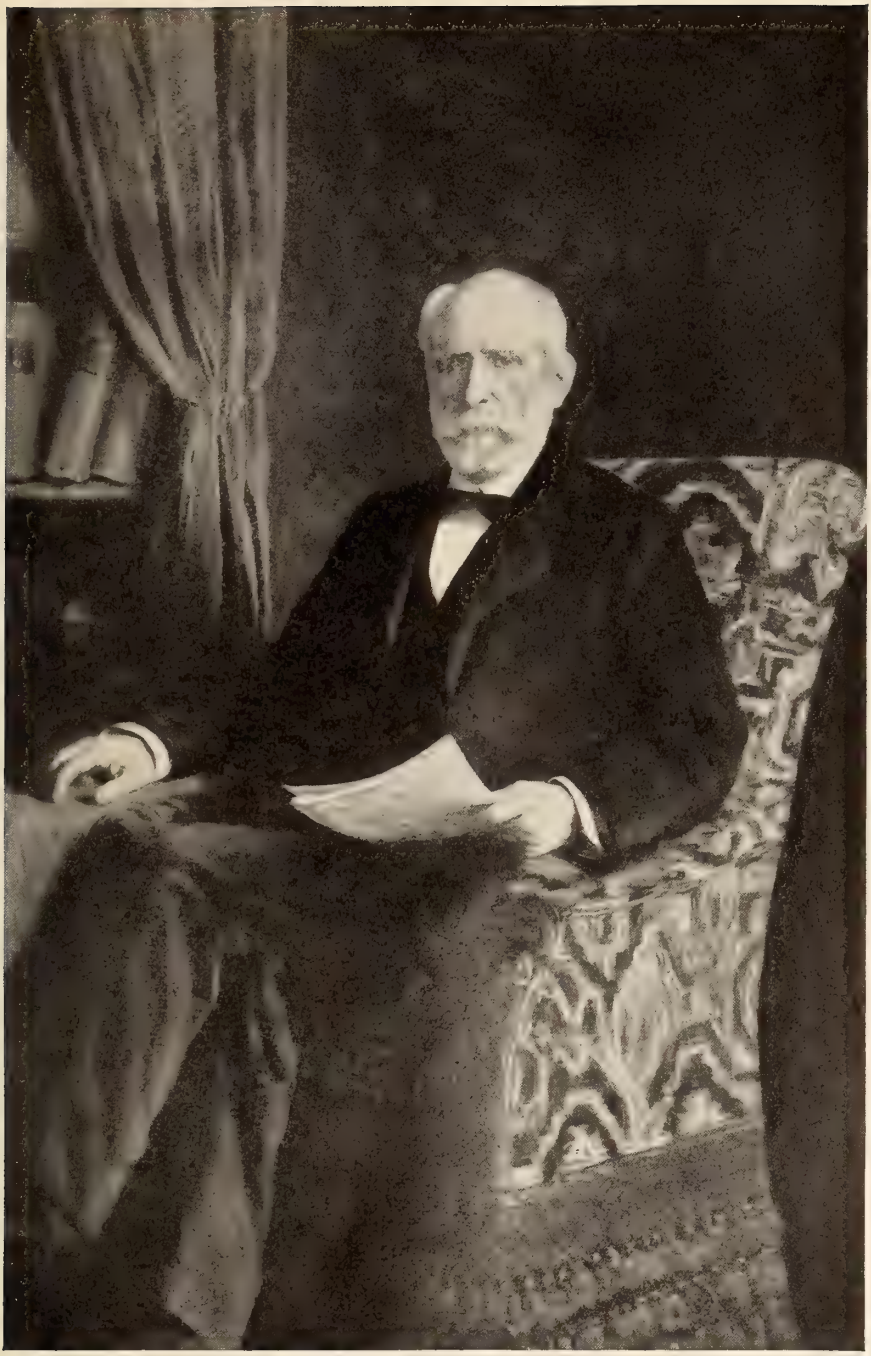
dressed in modern costumes of people in various walks of life. On the opposite side is a group of young men, some of them wearing college gowns and others college athletic costumes. In the upper part of the painting, on either side, partly enveloped in clouds of smoke arising from the altar, are two groups of children, the one at the left holding an open volume, the one at the right a glass retort. The background of the upper part of the painting consists of dark purple tre[illegible] blue sky

SIGN[illegible]
BLASHFIELD 1907–08
HIS ASSISTA[illegible]ZO E. FORINGER AND VINCENZO
RENTE

Painted

[illegible]ON*THE*TOP*OF*HIGH
[illegible]
[illegible]E*DOORS

One of the window[illegible]lass, in the centre
[illegible]e in profile to the



SCULPTURE

overcoat open, showing a
ze figure, heroic size, s
ee slightly bent. His
before him, with his left
with mechanical drawing, hangs at his side. On
polished granite pedestal, below the sur
bronze tablet representing respectively in
and another battleship in action; battlest
ton" u
full tail; various

GENIUS
GRESS

HENRY HUDSON
BORN
IN
BY
COUNT PULASKI

FOR DESCRIPTION SEE PAGE 78

HENRY HUDSON

BY

COUNT PULASKI

FOR DESCRIPTION SEE PAGE 78

SCULPTURE

BATTERY PARK

*JOHN ERICSSON

1803–1889

INVENTED THE MONITOR IN 1862

ARTISTS

JONATHAN SCOTT HARTLEY, N.A. SCULPTOR

1845–

AND

F. E. WALLIS, ARCHITECT

WEARING an overcoat open, showing a tightly buttoned frock-coat beneath, a bronze figure, heroic size, stands with the left foot advanced and the knee slightly bent. His face and eyes are to the front and he holds before him, with his left hand, a small model of a "monitor," while his right, holding a mass of papers covered with mechanical drawings, hangs at his side. On each side of the polished granite pedestal, below the surbase, is a rectangular bronze tablet representing respectively in low relief: A monitor and another battleship in action; battleship "Princeton" under full sail; various mechanical devices, and firemen using an engine at a fire.

SIGNED: J. S. HARTLEY. SCULP: F. E. WALLIS. ARCH:

INSCRIPTIONS

· THE · CITY · OF · NEW · YORK ·
· ERECTS · THIS · STATUE · TO · THE ·
· MEMORY · OF · A · CITIZEN · WHOSE ·
· GENIUS · HAS · CONTRIBUTED ·
· TO · THE · GREATNESS · OF · THE ·
· REPUBLIC · AND · THE · PRO
GRESS · OF · THE · WORLD ·

· APRIL · 26 · 1893 ·

· ON · JULY · 31 · 1803 · JOHN · ERICSSON · WAS ·
· BORN · IN · LANGSBANSHYTTAN · SWEDEN ·
· DIED · IN · NEW · YORK · MARCH · 8 · 1889 ·

BOWLING GREEN

—

ABRAHAM DE PEYSTER

1658–1728

MAYOR OF NEW YORK, 1691–95

ACTING-GOVERNOR OF NEW YORK, 1701

ARTIST

GEORGE EDWIN BISSELL

1839–

DRESSED in an ample cloak over an eighteenth century costume is a seated figure in bronze, heroic size, on a simple granite pedestal. His face, framed by a wig with long curls, is turned to the right with the eyes looking straight ahead. His right hand rests on his thigh and his left arm, extending across his breast, is supported on the pommel of his sword, with the hand clasping a partly unrolled document.

SIGNED: GEO. E. BISSELL SCULPTOR 1896.

INSCRIPTIONS

—

Abraham de Peyster
1685 Alderman, 1691–95 Mayor, 1701 Comptroller,
and 1708 Receiver General of the Port, of New York;
1698 Member of Earl Bellomont's Council;
1698 Associate Judge of the Supreme Court;
1700 Colonel commanding Regiment of Militia or City Trained Bands,
1701 Chief Justice; 1701 President of the King's Council and thus
Acting Governor of the Province of New York;
1706–1721 Treasurer of the Provinces of New York and New Jersey.
Born 8th July, 1657 - Died 2d Aug. 1728.
Johannes, Col. Abraham de Peyster's father,
was Burgomaster 1673, Alderman 1666-'9, 1673-'6,
and Deputy Mayor, N. Y. 1677;
Johannes Jr., his son, Alderman 1700-'1-'10, Mayor 1698.

———

Erected by
John Watts de Peyster,
7th generation, in direct descent,
resident of, and 6th born in,
1st Ward, City of New York.

JAMES KENT

BY

REMBRANDT PEALE, N.A.

FOR DESCRIPTION SEE PAGE 78

ARTIST

GE EDWIN BISSELL

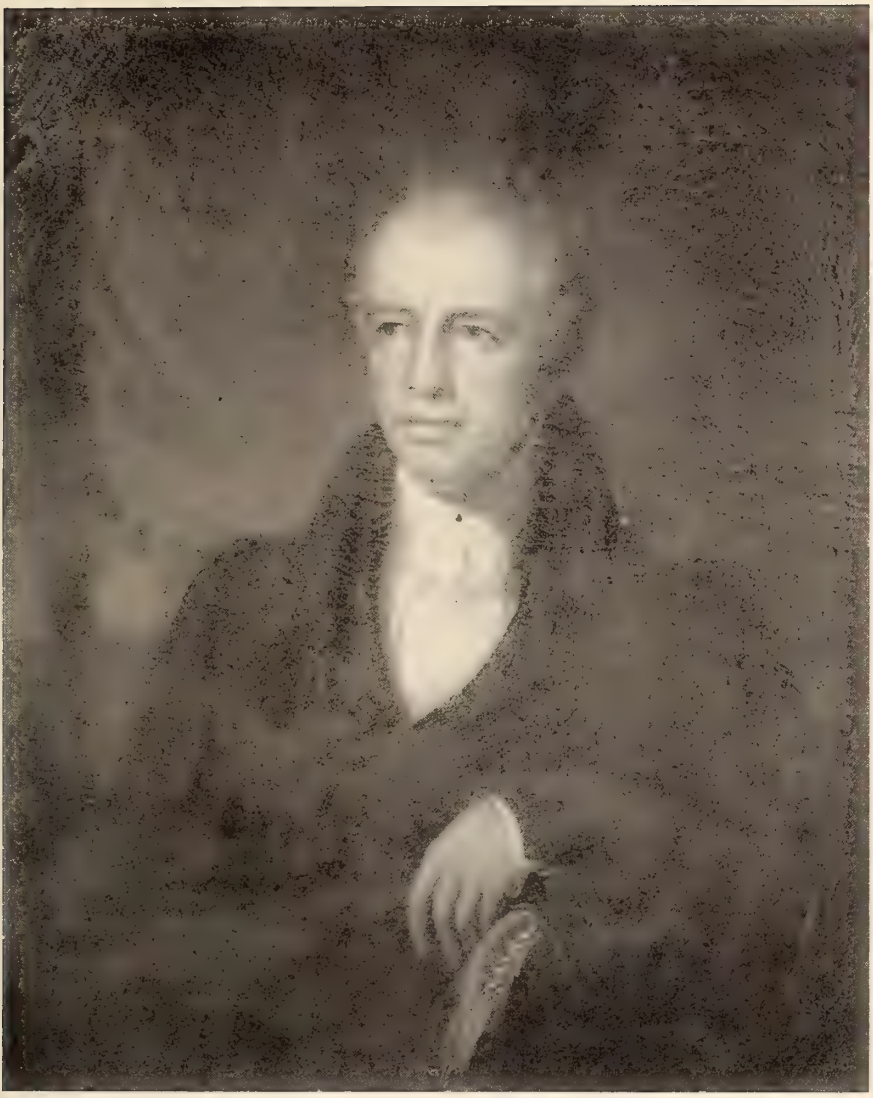
in an ample cloak over an eighteenth century costume
gure in bronze, heroic size, on a simple granite pedestal.
med by a wig with long curls, is turned to the right
; looking straight ahead. His right hand rests on his
left arm, extending across his breast, is supported on
partly unrolled

Abraha

rained Bands,
President of the King's Council and thus
or of the Province of New York;
the Provinces of New York and New Jersey.
ly, 1657 - Died 2d Aug. 1728.
l. Abraham de Peyster's father,
1673, Alderman 1666-'9, 1673-'6,
uty Mayor, N. Y. 1677;
Alderman 1700-'1-'10, Mayor 1698.

d by

ect descent,



PRINTING HOUSE SQUARE

—

BENJAMIN FRANKLIN

1706–1790

PRINTER, PHILOSOPHER, STATESMAN, DIPLOMATIST, AUTHOR

ARTIST

E. PLASSMANN

DRESSED in Colonial costume, a bronze figure, heroic size, of a gentleman with long hair, stands with left foot advanced and the knee bent, on a simple granite pedestal. His left hand, holding a copy of "Pennsylvania Gazette," hangs at his side, and his right is extended palm downward on a level with his hip, in gesture.

SIGNED: E. PLASSMANN SCULPt. N. Y.

Given to the City in 1872.

—

CITY HALL PARK

—

NATHAN HALE

1755–1776

AN AMERICAN PATRIOT CAPTAIN IN THE COLONIAL ARMY, 1776.
EXECUTED AS A SPY BY BRITISH IN 1776

ARTIST

FREDERICK WILLIAM MAC MONNIES, N.A.

1865–

DRESSED in a Colonial costume, is a bronze figure, heroic size, of a young man standing on a round granite pedestal. His head is thrown slightly backward in defiance, and his noble and refined, youthful face, wearing a look of resignation, is turned to the left, and the eyes slightly lowered, look straight ahead. His arms are

CITY HALL PARK—CONTINUED

bound behind him with a cord at the elbows, and the hands hang helplessly at his sides, while his feet are bound with a similar cord.

SIGNED: FREDERICK MAC MONNIES PARIS 1890.

Given to the City in 1893.

INSCRIPTIONS

NATHAN HALE

A CAPTAIN
IN THE REGULAR
ARMY
OF THE
UNITED STATES
WHO GAVE HIS LIFE
FOR HIS COUNTRY
IN THE CITY OF
NEW YORK
SEPT 22ND
1776.

I REGRET THAT I HAVE BUT ONE LIFE TO LOSE FOR MY COUNTRY

ERECTED BY THE SONS OF THE REVOLUTION OF THE STATE OF NEW YORK

EXECI MONUMENTUM AERE PERENNUS
1776 1883
SONS OF THE REVOLUTION.

FOUNTAIN

ARTIST
UNKNOWN

A GRANITE basin about 30 ft. square. In the center rises a granite column, around which is a granite basin about 10 ft. in diameter, above this a granite umbrella, over which the water flows. The top is surmounted by a bronze fixture. The entire structure is about 15 ft. high.

Erected by the City in 1872.

ROBERT KELLY

BY

DANIEL HUNTINGTON

FOR DESCRIPTION SEE PAGE 79

-CONTINUED

l at the elbows, and the hands hang
his feet are bound with a similar cord.

NATHAN HALE

A CAPTAIN
IN THE
ARMY
OF THE
UNITED STATES
WHO GAVE HIS LIFE
FOR HIS COUNTRY
IN THE
CITY
OF
NEW YORK

THE SONS OF THE REVOLUTION O
NEW YORK

EXECI MONUMENTUM AERE PERENNIUS

SONS OF THE REVOLUTION.

FOUNTAIN

ARTIST
UNKNOWN

A GRANITE basin about 30 ft. square. In the center rises a
d which is a granite basin about 10 ft. in
ranite umbrella, over which the water
ed by a bronze fixture. The entire

ROBERT KELLY

BY

DANIEL HUNTINGTON

FOR DESCRIPTION SEE PAGE 70

CITY HALL PARK—CONTINUED

*PROVOST PRISON TABLET

ARTIST
UNKNOWN

INSCRIPTION

NEAR THIS SITE STOOD
THE PROVOST PRISON
WHERE PATRIOTS DIED FOR
THE CAUSE OF FREEDOM
1776–1783

ERECTED BY
THE MARY WASHINGTON
COLONIAL CHAPTER
DAUGHTERS OF THE
AMERICAN REVOLUTION
APRIL 15 A D 1901

ON S.W. CORNER OF CITY HALL

A BRONZE TABLET

ARTIST
UNKNOWN

INSCRIPTION

NEAR THIS SPOT IN THE PRESENCE OF
GENERAL GEORGE WASHINGTON
THE DECLARATION OF
INDEPENDENCE
WAS READ AND PUBLISHED
TO THE
AMERICAN ARMY
JULY 9th 1776.

ERECTED BY THE
SONS OF THE REVOLUTION.
NOV 25 1892

CITY HALL

—

ROTUNDA

—

THOMAS JEFFERSON

1743–1826

PRESIDENT OF THE UNITED STATES, 1801–09

ARTIST

PIERRE JEAN DAVID

(DAVID D'ANGERS)

1789–1856

THIS is a copy in plaster of a life-sized bronze statue in the Capitol at Washington. He stands with his left foot advanced, his right arm across his chest, and his left hand holding beside him a large manuscript, on which is inscribed the Declaration of Independence.

SIGNED: P. J. DAVID D'ANGERS 1833

INSCRIPTION

—

PRESENTED TO THE CORPORATION
OF THE CITY OF NEW YORK
BY COMMODORE URIAH P. LEVY,
OF THE UNITED STATES NAVY
FEBRUARY 6TH 1834

—

HORACE GREELEY

1811–1872

FOUNDER OF THE NEW YORK TRIBUNE, 1841

ARTIST

UNKNOWN

A WHITE plaster bust, life size.

JUSTICE

BY

EDWARD SIMMONS

FOR DESCRIPTION SEE PAGE 86

ROTUNDA

THOMAS JEFFERSON

ARTIST
PIERRE JEAN DAVID
(DAVID D'ANGERS)
1789–1856

opy in plaster of a life-sized bronze statue in the ington. He stands with his left foot advanced, ross his chest, and his left hand holding beside him cript, on which is inscribed the Declaration of Inde-

SIGNED: P. J. D

PRESENTED

HORACE GREELEY

ARTIST
UNKNOWN

JUSTICE
BY
EDWARD SIMMONS

JUSTICE

CITY HALL—CONTINUED

GOVERNOR'S ROOM

HENRY CLAY

1777–1852

A UNITED STATES SENATOR

ARTIST

M. PRUDEN

An undraped white marble bust, life size, stands on a fluted marble pedestal. His face is turned to the left and his eyes look straight ahead.

SIGNED: HENRY CLAY, 1849. M. PRUDEN. 'SC.

Purchased by the City in 1852.

DE WITT CLINTON

1769–1828

GOVERNOR OF NEW YORK, 1817–23; 1825–28

ARTIST

UNKNOWN

A WHITE marble bust, life size, draped with a richly embroidered toga, stands on a rectangular granite pedestal. His face is turned to the right, with the eyes looking straight ahead.

INSCRIPTION

DE WITT CLINTON

WILLIAM F. HAVEMEYER

1804–1874

MAYOR OF NEW YORK, 1845–46; 1848–49

ARTIST

JULIA GRIFFIN

A WHITE plaster bust, life size.

SIGNED: JULIA GRIFFIN, MARCH, 1874

CITY HALL—CONTINUED

GOVERNOR'S ROOM

VAN WYCK

ARTIST
UNKNOWN

A WHITE plaster bust, life size.

GEORGE WASHINGTON

1732–1799
PRESIDENT OF UNITED STATES, 1789–97

ARTIST
UNKNOWN

A WHITE plaster bust, life size.

*GEORGE WASHINGTON

1732–1799
PRESIDENT OF UNITED STATES, 1789–97

ARTIST
PIERRE JEAN DAVID (DAVID D'ANGERS)
1789–1856
COPIED BY LOUIS NOEL

A BRONZE bust, heroic size, stands on a breche violet marble pedestal on the front of which is a bronze scroll bearing the inscription. The face is to the front and the eyes look straight ahead. This is a copy of a bust in the museum in Angers, France.

SIGNED: DAVID D'ANGERS 1828

INSCRIPTION

GEORGE WASHINGTON
BY
DAVID D'ANGERS
PRESENTED
BY THE
HON. JEFFERSON M. LEVY
TO THE
CITY OF NEW YORK
MDCCCCV

TRANSMISSION OF LAW

BY

HENRY SIDDONS MOWBRAY, N.A.

FOR DESCRIPTION SEE PAGE 87

VAN WYCK

ARTIST
UNKNOWN

life size.

GEORGE WASHINGTON

ARTIST
UNKNOWN

plaster bust, life size.

on the front of which is a bronze scroll bearing the inscrip-
he face is to the front and the eyes look straight ahead.
copy of a bust in the museum in Angers, France.

SIGNED: DAVID D'ANGERS 1828

INSCRIPTION

GEORGE WASHINGTON
BY

PRESENTED
BY THE

TO THE

MDCCCCV

CITY HALL—CONTINUED

COUNCIL CHAMBER

JOHN JAY
1745–1829
CHIEF JUSTICE UNITED STATES SUPREME COURT, 1789–95

ARTIST
JOHN FRAZEE, N.A.
1790–1852

A WHITE marble bust, life size, draped with a toga, stands on a round marble pedestal. His face is to the front and the eyes look straight ahead.

SIGNED: FRAZEE

Given to the City in 1835.

JOHN MARSHALL
1755–1835
CHIEF JUSTICE UNITED STATES SUPREME COURT, 1801–35

ARTIST
UNKNOWN

A WHITE marble bust, life size, partly draped with a toga, stands on a round marble pedestal. His face and eyes are to the front.

COUNTY COURT HOUSE

PART XVIII

*GEORGE PEIRCE ANDREWS
1835–1902
JUSTICE OF SUPREME COURT, 1885–1902

ARTIST
GEORGE T. BREWSTER
1862–

DRESSED in judicial robes is a mural bronze bust, slightly larger

COUNTY COURT HOUSE—CONTINUED

than life size, resting on a representation of a judge's desk, on which lie the hands holding a paper.

SIGNED: GEO: T. BREWSTER: SC. 1903.

Given to the City in 1903.

INSCRIPTION

GEORGE - PEIRCE - ANDREWS
BORN - SEPT - 29 - 1835 - DIED - MAY
24 - 1902 - JUSTICE - OF - SUPREME
COURT - 1885 - 1902 - CORPORATION
COUNSEL - 1880 - 1884 - ASSISTANT
U - S - DISTRICT - ATTORNEY - 1861
1866.

PART XIV

FREDERICK SMYTH

1834–1900

JUSTICE OF SUPREME COURT, 1896–1900

ARTIST

UNKNOWN

In the upper part of a large bronze tablet, bearing the inscription, is the head of a man in middle relief, with his face turned to the left.

INSCRIPTIONS

IN . MEMORY . OF
FREDERICK . SMYTH
BORN · JVLY · 15 · 1834 · DIED · AVGVST · 18 · 1900
JVSTICE · OF · THE · SVPREME · COVRT
1896 — 1900
RECORDER · OF · THE · CITY · OF · NEW · YORK
1879 — 1894

"THE · BENCH · HAS · LOST · ONE · OF · ITS · MOST
ABLE · VPRIGHT · AND · INDVSTRIOVS · MEMBERS
THE · LAW · AND · ITS · ADMINISTRATION · AN
VNTIRING · AND · WISE · EXPONENT · AND · GVIDE
AND · THE · BAR · A · KIND · ATTENTIVE · AND
CONSIDERATE · FRIEND."

RESOLVTIONS · OF · BENCH · AND · BAR · OCT · 1900.

JUSTICE

BY

ROBERT REID, N.A.

FOR DESCRIPTION SEE PAGE 89

, resting on a represenration of a judge's desk, on which
the hands holding a paper

SIGNED: GEO: T. BREWSTER: SC. 1903.

Given to the City in 1903.

INSCRIPTION

GEORGE - PEIRCE - ANDREWS
24 - 1902 - JUSTICE - OF - SUPREME
COUNSEL - 1880 - 1884 - ASSISTANT
1900.

FREDERICK SMYTH
JUSTICE OF SUPS

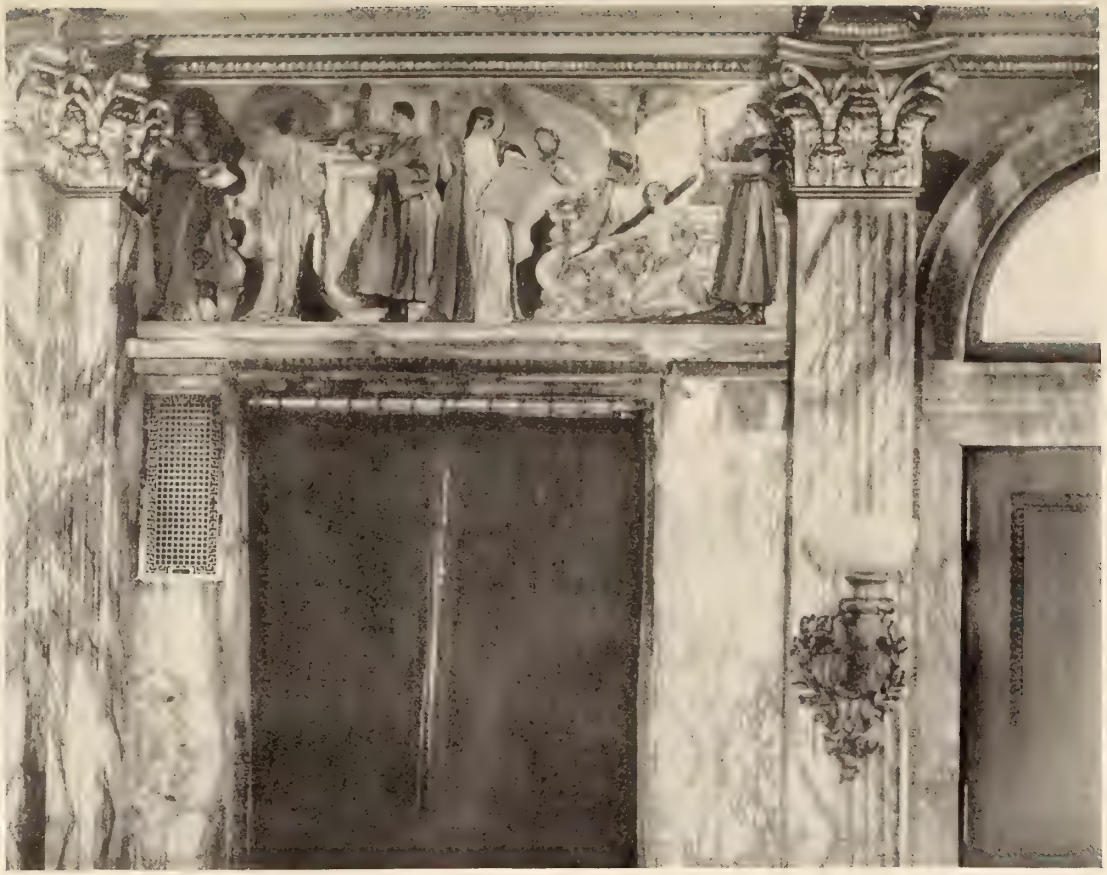
upper part of a large bronze tablet
a man in middle aged with

FREDERICK . SMYTH
1900
AND · INDVSTRIOVS · MEMBERS
D · ITS · ADMINISTRATION · AN
FRIEND."

BAR

ROBERT REID' N.A.
BY
JUSTICE

FOR DESCRIPTION SEE PAGE 80



COUNTY COURT HOUSE—CONTINUED

PART XV

THOMAS ADDIS EMMET

1764–1827

ATTORNEY-GENERAL OF STATE, 1812

ARTIST

OLLAVIANO GIOVANNAZZI

THIS is a life-sized white marble bust, with the face and eyes to the front.

SIGNED: OLLAVIANO GIOVANNAZZI FEC. LA 1828

Given to the Court in 1828.

INSCRIPTION

THOMAE · ADDIS · EMMET
VIRO
DOCTRINA · IVRIS · SCIENTIA · ELOQVENTIA
PRAESTANTISSIMO
INTER · HAEC · SVBSELLIA · ET · OFFICII · MVNERA
SVBITA · MORTE · CORREPTO
SOCII · FORENSES · POSVERVNT

PART XV

JOHN TREAT IRVING

1778–1838

ARTIST

UNKNOWN

A BUST relief in white marble encircled by a wreath.
Given to the Court.

INSCRIPTION

VIRO · HONORATO
IOANNI · T · IRVING
QVEM · IVDICIS · OFFICIO · MVLTOS · PER · ANNOS · FVNGENTEM
ET · LEGVM · DOCTRINA · ET · MORVM · INTEGRITAS · FELICISSIME .
CONDECORABANT
IVRISCONSVLTI · NEO · EBORACENSES · QVIBUS · ET · AMICI ·
ET · MAGISTRI
TAM · TRISTE · RELIQVIT · DESIDERIVM
H · M · PONENDVM · CVRAVERVNT

COUNTY COURT HOUSE—CONTINUED

PART XV

JOHN SLOSS HOBART TABLET

ARTIST

UNKNOWN

INSCRIPTION

John Sloss Hobart
His birth at Fairfield in Connecticut;
his Father the Pastor of the Church there.
A Judge of the Supreme Court of this State
from 1777 to 1798, when He "attained the Age
of Sixty Years."—afterwards, in the same
year, appointed Judge of the District Court
of the U. S. within this District; and continued
in the Trust to his Death 1805
As a Man - firm
As a Citizen - zealous
As a Judge - distinguishing
As a Christian - sincere
This Tablet is placed to his memory
by One, to whom
"As a friend - as close as a Brother."

PART XVIII

*HENRY RUTGERS BEEKMAN TABLET

ARTIST

WILLIAM F. BEEKMAN

INSCRIPTION

INTEGER VITAE SCELERISQUE PURUS.

IN MEMORY
OF
HENRY RUTGERS BEEKMAN
BORN DEC. 8th 1845
DIED DEC. 17th 1900.
PRESIDENT OF DEPARTMENT OF PARKS
1885 TO 1887
PRESIDENT OF BOARD OF ALDERMEN
1887 TO 1888
COUNSEL TO THE CORPORATION
1888 TO 1889
JUDGE OF THE SUPERIOR COURT
1894 TO 1895
JUSTICE OF THE SUPREME COURT
1895 TO 1900.

BANISHMENT OF DISCORD

BY

WILLARD LEROY METCALF

FOR DESCRIPTION SEE PAGE 92

UNKNOWN

John Sloss Hobart

In birth at Fairfield in Connecticut;
His Father the Pastor of the Church there.
A Judge of the Supreme Court of this State
from 1777 to 1798, when He "attained the Age
of Sixty Years."—afterwards, in the same
year, appointed Judge of the District Court
of the U. S. within this District; and continued
in the Trust to his Death 1805

As a Man - firm
As a Citizen - zealous

This Tablet is placed to his memory

IN MEMORY
OF
HENRY RUTGERS BEEKMAN
BORN DEC. 8th 1845
DIED DEC. 17th 1900.

PRESIDENT OF BOARD OF ALDERMEN

COUNSEL TO THE CORPORATION

JUDGE OF THE SUPERIOR COURT

BANISHMENT OF DISCORD

BY

ALLYARD PEKOR MERCATI

FOR DESCRIPTION SEE BACK

COUNTY COURT HOUSE—CONTINUED

PART XVIII

HAMILTON W. ROBINSON TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN · MEMORY · OF
HAMILTON W. ROBINSON
BORN · NOV · 25 · 1814 : DIED · APRIL · 7 · 1879
JUDGE · OF · THE · COURT · OF · COMMON · PLEAS · FOR
THE · CITY · AND · COUNTY · OF · NEW · YORK · 1870 · 1879
"AN · HONOR · TO · THE · JUDICIARY · AND · TO · OUR · PROFESSION"
HIS · URBANITY · AND · SINCERITY · ENDEARED · HIM · TO · US · AND
[HIS · PROBITY
HIS · LEARNING · AND · HIS · FAITHFULNESS · TO · DUTY
[COMMANDED
UNIVERSAL · RESPECT · WE · CHERISH · PLEASANT · RECOLLECTIONS · OF
HIS · WELL · SPENT · LIFE · AND · REVERE · HIS · MEMORY · AS
AN · ABLE · AND · UPRIGHT · JUDGE

RESOLUTIONS · OF · BENCH · AND · BAR:
APRIL · 24 · 1879.

HALL OF RECORDS

CHAMBERS STREET FAÇADE

*STATUES

ABOUT THE LARGE CENTRAL WINDOW IN THE ATTIC ROOF

ARTIST
HENRY KIRKE BUSH-BROWN
1857–

CHILDHOOD

SEATED on either side of the peak of the window is a nude figure of an infant, heroic size, with one hand resting on a shield, the other grasping its ankle.

Purchased by the City in 1902.

HALL OF RECORDS—CONTINUED

—

* SPRING

A CARYATID in granite, heroic size. Her face is wreathed in large blossoms. Her two hands grasp the drapery on her head.
Purchased by the City in 1902.

—

* SUMMER

A MALE caryatid in granite, heroic size. He holds at his right side an inverted cornucopia, empty.
Purchased by the City in 1903.

—

* AUTUMN

A CARYATID in granite, heroic size. She has grape-leaves and bunches of grapes entwined in her hair, and holds in front of her an inverted cornucopia.
Purchased by the City in 1903.

—

* WINTER

A MALE caryatid in granite, heroic size. With wind-whipped beard, he is holding his cloak tightly around him.
Purchased by the City in 1903.

—

* PHILOSOPHY

A HALF-RECLINING figure of a bald-headed man, in granite, heroic size. His left side and arm rest against a globe. His right arm extended, holds a skull on his knee, at which he is intently gazing.
Purchased by the City in 1903.

—

* POETRY

A HALF-RECLINING figure of a young man, heroic size, in granite. His head is bound with a wreath; in his left hand a medallion of Dante's head; in his right hand a quill pen.
Purchased by the City in 1903.

—

* MATERNITY

A SEATED female figure, heroic size, in granite, holding a baby on her lap.
Purchased by the City in 1903.

JUSTICE OF THE LAW

BY

EDWARD SIMMONS

FOR DESCRIPTION SEE PAGE 93

A CARYATID in granite, heroic size. Her face is wreathed in large blossoms. Her two hands grasp the drapery on her head.

* SUMMER

A [illegible] caryatid in granite, heroic size. He holds at his right [illegible] inverted cornucopia, empty.
[illegible]ased by the City in 1903.

* AUTUMN

A CARYATID in granite, heroic size. She has grape-leaves and [illegible]s of grapes entwined in her hair, and holds in front of her an [illegible]d cornucopia.
[illegible]rchased by the City in 1903.

[illegible] he is holding his cloak tigh[illegible]

[illegible] size. His left side and arm rest against a globe. His right [illegible] extended, holds a skull on his knee, at which he is intently [illegible]

[illegible]hased by the City in 1903.

* POETRY

A RECLINING figure of a young man, heroic size, in granite. [illegible] bound with a wreath; in his left hand a medallion of Dante's head; in his right hand a quill pen.

* MATERNITY

JUSTICE OF THE LAW

BY

EDWARD SIMMONS

FOR DESCRIPTION SEE PAGE 63

HALL OF RECORDS—CONTINUED

—

* HERITAGE

A SEATED group in granite, heroic size. A male figure holds on his lap a child.

Purchased by the City in 1903.

—

CHAMBERS STREET FAÇADE

—

STATUES

ON THE CHIEF CORNICE, CATALOGUED IN ORDER FROM LEFT TO RIGHT

—

ARTIST

PHILIP MARTINY, A.N.A.

1858–

* DAVID PIETERSEN DE VRIES

LIVED IN SEVENTEENTH CENTURY

PATROON OF A COLONY ON STATEN ISLAND ABOUT 1640

A GRANITE statue, heroic size. He stands holding his hat against his hip with his right hand, and in his left, his gloves.

Purchased by the City in 1904.

—

* CALEB HEATHCOTE

1665–1721

MAYOR OF NEW YORK, 1711–14

A GRANITE statue, heroic size. Dressed in clerical garb, he holds before him, with both hands, a document.

Purchased by the City in 1904.

—

* DE WITT CLINTON

1769–1828

GOVERNOR OF NEW YORK, 1817–23; 1828

MAYOR OF NEW YORK, 1803–07; 1809–10; 1811–15

A GRANITE statue, heroic size. A heavy overcoat hangs from his shoulders, and in each hand is a roll of manuscript.

Purchased by the City in 1905.

HALL OF RECORDS—CONTINUED

*ABRAM STEVENS HEWITT

1822–1903

MAYOR OF NEW YORK, 1887–88

A GRANITE figure, heroic size, of a man standing with feet apart and his right hand resting on a mass of drapery lying on a column at his side, while in his left hand, held before his waist, is a roll.

Purchased by the City in 1906.

*PHILIP HONE

1781–1851

MAYOR OF NEW YORK, 1825–26

A GRANITE statue, heroic size. In his right hand a pen; in his left, a scroll.

Purchased by the City in 1906.

*PETER STUYVESANT

1592–1672

DIRECTOR-GENERAL OF NEW NETHERLANDS, 1647–64

A GRANITE statue, heroic size. He stands squarely on his wooden leg, with his hat in his left hand and a walking-stick in his right.

Purchased by the City in 1905.

*CADWALLADER DAVID COLDEN

1769–1834

MAYOR OF NEW YORK, 1818–21

A GRANITE statue, in Colonial dress, heroic size, with a roll in the right hand.

Purchased by the City in 1905.

*JAMES DUANE

1733–1797

MAYOR OF NEW YORK, 1784–89

A GRANITE statue, heroic size. A cloak hangs over his left arm, and in his left hand is a cane.

Purchased by the City in 1906.

THE POWER OF THE LAW

BY

EDWIN HOWLAND BLASHFIELD, N.A.

FOR DESCRIPTION SEE PAGE 94

HALL OF RECORDS—CONTINUED

* ABRAM STEVENS HEWITT

1822–1903

MAYOR OF NEW YORK, 1887–88

A GRANITE figure, heroic size, of a man standing with feet apart and his right hand resting on a mass of drapery lying on a column at his side, while in his left hand, held before his waist, is a roll.

Purchased by the City in 1906.

* PHILIP HONE

1780–1851

MAYOR OF NEW YORK, 1825–26

A GRANITE statue, heroic size. In his right hand a pen; in his left a scroll.

Purchased by the City in 1905.

* PETER

1780–1843

MAYOR OF NEW YORK, 1841–42

A GRANITE statue, heroic size, [illegible] wooden leg, with his hat in his [illegible]

Purchased by the City in 1905.

* CADWALLADER DAVID COLDEN

1769–1834

MAYOR OF NEW YORK, 1818–21

GRANITE statue, in Colonial dress, heroic size, with a roll in the [illegible]

Purchased by the City in 1905.

* JAMES DUANE

1733–1797

MAYOR OF NEW YORK, 1784–85

THE POWER OF THE LAW

BY

EDWIN HOWLAND BLASHFIELD, N.A.

FOR DESCRIPTION SEE PAGE 64

HALL OF RECORDS—CONTINUED

CHAMBERS STREET ENTRANCE

TWO GROUPS

ARTIST
PHILIP MARTINY A.N.A.
1858–

*NEW YORK IN REVOLUTIONARY TIMES

A GROUP of three figures, heroic size, in granite, stands on a pedestal of the same material. Wearing a helmet, and dressed in a loosely fitting robe falling in ample folds about her feet, the figure of a woman stands with her head turned a little to the right and her eyes nearly closed. Her left hand holds a torch, and her right supports a globe on the arm of a massive chair, with its concave back reaching to her shoulders. At her right, a figure in Colonial uniform stands with the right leg thrown forward, the right hand against the hip and the left grasping the barrel of a musket standing at his side. At her left stands a female figure in three-quarters view to the right. She is dressed in a simple costume, with a kerchief about her shoulders, and her left hand, clasping a sickle and a fold of her apron, hangs at her side, while in the hollow of her right arm she holds a large bunch of long-stemmed flowers.

Purchased by the City in 1907.

—

*NEW YORK IN ITS INFANCY

A GROUP of three figures in granite, heroic size, stands on a granite pedestal. Dressed in a simple robe hanging in ample folds, a female figure stands in front of a massive chair, with its concave back reaching above her shoulders. She wears a crown, her face and eyes are to the front, her right hand holds a document, and her left rests on two books standing on the arm of the chair. At her right stands an Indian wearing only a feather head-dress, a necklace and a narrow leather apron. His right hand rests on the handle of an oar thrust into the prow of a canoe, and his left, holding arrows, hangs at his side. At her left stands a figure dressed in Colonial costume, with his clenched right hand against his side and his left clasping the collar of his cloak.

Purchased by the City in 1907.

HALL OF RECORDS—CONTINUED

CENTRE STREET FAÇADE

STATUES

ABOUT THE LARGE CENTRAL WINDOW IN THE ATTIC ROOF

ARTIST
HENRY KIRKE BUSH-BROWN
1857–

* RECORDER

A HALF-RECLINING figure of a bearded man, heroic size, in granite. Under his left arm he holds a book, with his right he is writing in an open volume across his knee.
Purchased by the City in 1903.

* KEEPER OF THE ROLLS

A SEATED figure in granite, heroic size, of a young man examining a half-opened roll lying across his knees.
Purchased by the City in 1903.

STATUES

ON THE CHIEF CORNICE, CATALOGUED IN ORDER FROM LEFT TO RIGHT

ARTIST
PHILIP MARTINY, A.N.A.
1858–

* CHEMISTRY

A FEMALE figure in granite, heroic size. With her left hand she holds a book against her bosom; in her right, a wreath. At her feet stands an antique retort on a pile of books, and beside them a mortar and pestle.
Purchased by the City in 1905.

* MEDICINE

A FEMALE figure in granite, heroic size. At her left, a snake is coiled about a small column; at her feet, a skull rests on a pile of books.
Purchased by the City in 1905.

WISDOM

BY

HENRY OLIVER WALKER, N.A.

FOR DESCRIPTION SEE PAGE 95

STATUES

ARTIST
KIRKE BUSH-BROWN
1857–

* RECORDER

A HALF-STANDING figure of a bearded man, heroic size, in granite. Under his left arm he holds a book, with his right he is writing in an open volume across his knee.

* KEEPER

re in granite, heroic size, of a man examining
ll lying across his knee.

* CHEMISTRY

n granite, heroic size. With her left hand she holds a book against her bosom; in her right, a wreath. At her feet stands an antique retort on a pile of books, and beside them a
y in 1905.

* MEDICINE

heroic size. At her left, a snake is
t her feet, a skull rests on a pile of

WISDOM
BY
HENRY OLIVER WALKER, N.A.
FOR DESCRIPTION SEE PAGE 95

HALL OF RECORDS—CONTINUED

* INDUSTRY

A FEMALE figure in granite, heroic size. She holds in her right hand a sheet of metal; behind her stands an anvil.
Purchased by the City in 1905.

* COMMERCE

A FEMALE figure in granite, heroic size. In her right hand the caduceus; on her head the winged hat; at her feet, fruits; beside her, a bale of goods.
Purchased by the City in 1905.

* NAVIGATION

A FEMALE figure in granite, heroic size. In her left hand a model of a primitive ship; at her right side stands an anchor.
Purchased by the City in 1905.

* INDUSTRIAL ART

A FEMALE figure in granite, heroic size. On her left arm she holds a vase, while at her feet stands another; in her right hand are flowers.
Purchased by the City in 1905.

* MUSIC

A FEMALE figure in granite, heroic size. With her left hand she holds a sheet of music to her bosom; in her right, a lyre. At her feet stands a model of primitive organ pipes.
Purchased by the City in 1905.

* ARCHITECTURE

A FEMALE figure in granite, heroic size. With both hands she holds in front of her a mass of clay; at her feet stands a partial view of the façade of the Parthenon.
Purchased by the City in 1905.

HALL OF RECORDS—CONTINUED

CENTRE STREET ENTRANCE

TWO STATUES

ARTIST
PHILIP MARTINY, A.N.A.
1858–

*JUSTICE

DRESSED in voluminous drapery, a female figure, heroic size, in granite, is seated in an armchair of the same material. Her head is inclined to the right, with the eyes looking straight ahead. She holds a roll in her right hand, and her left rests on the rim of a shield standing on its edge at her side, and behind this stands a sword.

Purchased by the City in 1906.

*AUTHORITY

A FEMALE figure, heroic size, in granite, is seated in an armchair of the same material. At her left elbow and right shoulder oak leaves are entwined with her ample draperies; her head is inclined to the left with the eyes looking straight ahead. In her left hand is a roll and her right rests on the end of a granite fascis standing at her side.

Purchased by the City in 1906.

READE STREET ELEVATION

STATUES

ABOUT THE LARGE CENTRAL WINDOW IN THE ATTIC ROOF

ARTIST
HENRY KIRKE BUSH-BROWN
1857–

*STUDY

A HALF-RECLINING youth, in granite, heroic size. His left elbow rests on a pile of books; his head leans on his hand; in his right hand is an open book.

Purchased by the City in 1903.

THE REIGN OF LAW

BY

KENYON COX, N.A.

FOR DESCRIPTION SEE PAGE 97

FOR SPECIFICATION SEE BACK OF

BY
FRANK COX, N.Y.

THE BEACON OF FAME

a female figure, heroic size, in
seated in
of the same material. Her head
to the
s looking straight ahead. She
d, and her left rests on the rim of a
at her side, and behind this stands a

the eyes

hand; in his right hand

HALL OF RECORDS—CONTINUED

—

* INSTRUCTION

A HALF-RECLINING figure of a young man in granite, heroic size. His right elbow rests on a pile of books. His left hand holds a book open on his knees.

Purchased by the City in 1903.

—

* HISTORY

A HALF-RECLINING male figure in granite, heroic size. His left elbow rests on his knee, with his chin on his hand, in which he holds a bunch of keys. He reclines on his left elbow, resting on a locked chest.

Purchased by the City in 1902.

—

* LAW

A SEATED male figure in granite, heroic size. He is holding an open book on his knees.

Purchased by the City in 1902.

—

STATUES

ON THE CHIEF CORNICE, CATALOGUED IN ORDER FROM LEFT TO RIGHT

—

ARTIST

PHILIP MARTINY, A.N.A.

1858–

* JUSTICE

A FEMALE figure in granite, heroic size. Against her right side she holds a sword and a pair of scales. At her feet stands the headman's ax and block.

Purchased by the City in 1905.

—

* ELECTRICITY

A FEMALE figure in granite, heroic size. In her right hand she holds a palm branch; in her left, a spindle-like object.

Purchased by the City in 1905.

HALL OF RECORDS—CONTINUED

—

* PRINTING

A FIGURE of a young man in granite, heroic size. He is clad in the dress of printers who used hand-presses and he stands with such a press behind him.
Purchased by the City in 1905.

—

* FORCE

A NUDE figure of a man in granite, heroic size. He holds a club across his left shoulder. Between his feet is the head of a dead lion, whose skin is more or less entangled with the legs of the statue.
Purchased by the City in 1905.

—

* TRADITION

A FIGURE of an old man in granite, heroic size. He holds a crook against his right side and an open scroll in front of him.
Purchased by the City in 1905.

—

* IRON AGE

A FIGURE of a young man in granite, heroic size. He stands in front of a mechanical device. Over his right shoulder hang ropes and in his left hand he holds a pair of pincers.
Purchased by the City in 1905.

—

* PAINTING

A FEMALE figure in granite, heroic size. In her left hand is a mirror; in her right, brushes and palette; behind her, an easel.
Purchased by the City in 1905.

—

* SCULPTURE

A FEMALE figure in granite, heroic size. Her right hand rests on a torso of a man; her left hand holds a mallet and chisels.
Purchased by the City in 1905.

THE JUDICIAL AND OTHER VIRTUES

BY

JOSEPH LAUBER

FOR DESCRIPTION SEE PAGE 98

HALL OF RECORDS

, heroic size. He is clad in the dress of printers who us
a pres behind him.
Pur hased by the Cit

* FORCE

anite, heroic size. He holds a club
etween his feet is the head of a dead
less entangled with the legs of the statue.

an old man i le holds a
right side and

* IRO

levice.

PAINTING

heroic size. In her left hand is a
palette; behind her, an easel.

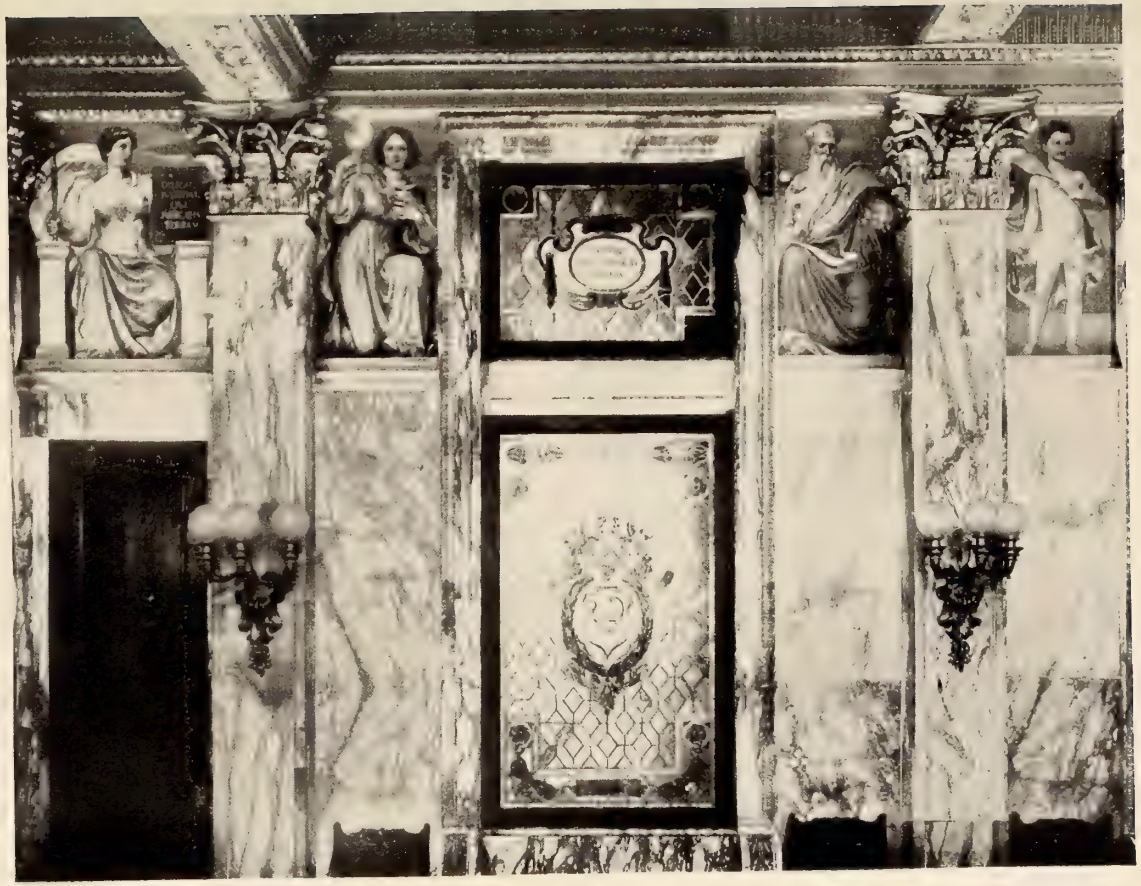
TURE

n grani ze. Her right hand rests on
mallet and chisels.
City in

THE JUDICIAL AND OTHER ARCHIVES

BY

JOSEPH FORBES



HALL OF RECORDS—CONTINUED

WEST ELEVATION

STATUES

ABOUT THE LARGE CENTRAL WINDOW IN THE ATTIC ROOF

ARTIST

HENRY KIRKE BUSH-BROWN

1857–

* INDUSTRY

A SEATED figure in granite, heroic size, of a young man wearing a leather apron. His left forearm rests upon an anvil; his right hand on his knee.

Purchased by the City in 1903.

* COMMERCE

A SEATED female figure in granite, heroic size. She holds in her hands a rudder, with her right elbow resting on a pulley.

Purchased by the City in 1903.

CHAMBERS STREET VESTIBULE

TWO GROUPS

ARTIST

ALBERT WEINERT

1863–

* CONSOLIDATION OF GREATER NEW YORK

A GROUP, life size, in white marble. In the center stands a youth; on his left, a seated female figure handing him a key; on his right, a female figure with an open scroll across her lap, with her left arm resting on the City Hall in low relief.

Purchased by the City in 1906.

INSCRIPTION

CONSOLIDATION
OF
GREATER NEW YORK
1898.

HALL OF RECORDS—CONTINUED

* RECORDING THE PURCHASE OF MANHATTAN ISLAND

A GROUP in white marble, life size. In the center a youth reaching a bag of gold to a female figure seated at his right, who holds in her hands a tablet and stylus; on the youth's left is a seated Indian.

Purchased by the City in 1906.

INSCRIPTION

RECORDING THE PURCHASE
OF MANHATTAN ISLAND
1626

CRIMINAL COURTS BUILDING

* REBECCA SALOME FOSTER
1848–1902

ARTIST
KARL BITTER, N.A., SCULPTOR
1868–
CHARLES ROLLINSON LAMB, ARCHITECT

A MARBLE relief in gilt Renaissance frame. A winged female figure in mezzo-relief, consoles a mourner (in high relief), with bent head, and hand supporting his chin. Her right hand rests upon his neck, her left on his shoulder. Above is a medallion with a portrait of the deceased, in middle relief.

SIGNED: KARL · BITTER · INV · ET · FEC · MCMIII

Given to the City in 1903.

INSCRIPTION

REBECCA SALOME FOSTER
OCT · 24 · 1848 - FEB · 22 · 1902
ON HER LIPS WAS THE LAW OF KINDNESS

OPENING OF THE ERIE CANAL

BY

CHARLES YARDLEY TURNER, N.A.

FOR DESCRIPTION SEE PAGE 100

HALL OF RECORDS—CONTINUED

RECORDING THE PURCHASE OF MANHATTAN ISLAND

A GROUP in white marble, life size. In the center a youth [illegible] who holds in her hands a tablet and stylus; on the youth's left is a seated Indian.

Purchased by the City in 1906.

INSCRIPTION

RECORDING THE PURCHASE

[illegible]

CRIMINAL COURTS [illegible]

ARTIST

KARL BITTER.

CHARLES ROLLINSON [illegible]

[illegible] relief in gilt Renaissance frame. A winged female [illegible] ro-relief, consoles a mourner (in high relief), with bent [illegible] and supporting his chin. Her right hand rests upon [illegible] left on his shoulder. Above is a medallion with a [illegible] deceased, in middle relief.

[illegible]

[illegible]

REBECCA SALOME FOSTER

[illegible] LAW OF KINDNESS

[illegible]

OPENING OF THE ERIE CANAL

CHARLES ANDREA TURNER, '04

'78

[illegible]

SEWARD PARK

JACOB H. SCHIFF FOUNTAIN

ARTIST
ARNOLD W. BRUNNER, ARCHITECT
1857–

ORNAMENTAL fountain. Large basin 15 ft. x 3 ft., from center of which rises a column supporting two bronze basins, one above the other. Semicircular seats on two sides about 25 ft. long. All of dark gray granite except the two basins.

INSCRIPTIONS

PRESENTED
TO
THE CITY OF NEW YORK
1895

"AND THERE
SHALL COME
WATER OUT OF
IT, THAT THE
PEOPLE MAY
DRINK."

EXODUS - XVII - 6

COOPER SQUARE

PETER COOPER

1791–1883
AN AMERICAN INVENTOR, MANUFACTURER AND PHILANTHROPIST

ARTIST
AUGUSTUS SAINT GAUDENS, N.A.
1848–1907

SEATED in a massive bronze chair standing on a white marble pedestal, is a bearded figure in bronze, heroic size. His face is turned a little to the left, and his kindly eyes look straight ahead. His left hand grasps a heavy cane standing out a little from the

COOPER SQUARE—CONTINUED

chair, and his clenched right hand rests in his lap. The statue stands beneath a massive marble canopy supported by Ionic granite columns.

SIGNED: AVGVSTVS · SAINT - GAVDENS · FECIT · M · D · C · C · C · XCIV:

INSCRIPTIONS

PETER · COOPER ·
BORN ·
FEBRVARY · XII · A · D ·
M · D · C · C · XCI ·
DIED ·
APRIL · III · A · D
M · D · C · C · CLXXXIII ·

ERECTED · BY · THE ·
CITIZENS · OF · NEW · YORK · IN ·
GRATEFVL · REMEMBRANCE
OF
PETER · COOPER ·
FOVNDER · OF · THE ·
COOPER · VNION ·
FOR · THE · ADVANCEMENT ·
OF · SCIENCE · AND · ART ·
ANNO · DOMINI ·
M · D · C · C · C · XCVII ·

NEWCOMB FOUNTAIN

ARTIST
UNKNOWN

A SHAFT 8 feet high, 6 feet wide and 1 foot thick, composed of blocks of rough-cut granite. On one side a granite basin, nearly round, about 6 feet in diameter, for horses; on the opposite side, a small iron basin for the surplus water flowing from the mouth of a contorted dolphin. The shaft is surmounted by an iron ornament about 4 feet high.

INSCRIPTION

THE GIFT OF
MARIE GUISE NEWCOMB
TO
THE AMERICAN SOCIETY
FOR THE PREVENTION OF
CRUELTY TO ANIMALS
1894

JOHN ERICSSON

BY

JONATHAN SCOTT HARTLEY, N.A.

FOR DESCRIPTION SEE PAGE 105

-CONTINUED

his lap. The statue
y supported by Ionic
granite column.

et wide and 1 foot thick, composed of
ne side a granite basin, nearly
horses; on the opposite side, a
ter flowing from the mouth of a

ASTOR PLACE

—

SAMUEL SULLIVAN COX

1824–1889

MEMBER OF CONGRESS, 1857–65; 1869–73; 1875–85; 1888–89

ARTIST

LOUISE LAWSON

186–

A BRONZE figure, heroic size, is standing erect on a granite pedestal. He is dressed in a tightly fitting frock coat, with his face turned slightly to the left, and his eyes looking straight ahead. His right arm is raised above the shoulder with the index finger pointing upward, while his clenched left hand hangs at his side.

SIGNED: LOUISE LAWSON SCULPTOR

INSCRIPTIONS

—

SAMUEL SULLIVAN COX
THE LETTER CARRIER'S FRIEND.
ERECTED IN GRATEFUL AND LOVING MEMORY
OF HIS
SERVICES IN CONGRESS
BY THE
LETTER CARRIERS OF NEW YORK, HIS HOME,
AND OF THE
UNITED STATES, HIS COUNTRY
JULY 4th, 1891

———

COMMITTEE
GEORGE H. NEWSOM, CHAIRMAN
THOMAS MURPHY, TREASURER JAMES GREER, SECRETARY
JAMES McVEY BERNARD S. KENNEDY
MICHAEL J. HARNEY CHARLES P. KELLY

———

THE LETTER CARRIERS
OF THE FOLLOWING CITIES
ERECTED THIS MONUMENT TO
SAMUEL SULLIVAN COX

[Here follows a list of about two hundred cities.]

HUDSON PARK

FIREMEN'S MONUMENT

ARTIST
UNKNOWN

A SIMPLE granite sarcophagus is placed on a rectangular granite pedestal. Its top is adorned with firemen's helmets and a lamp carved in high relief.

INSCRIPTIONS

THIS MONUMENT IS ERECTED
BY THE MEMBERS OF
EAGLE FIRE ENGINE COMPANY
NO. 13
IN CONNEXION WITH THE FRIENDS OF THE
DECEASED
TO COMMEMORATE THE SAD EVENT
CONNECTED WITH THEIR DEATH
AND THE LOSS
WHICH THEY DEPLORE

HERE ARE INTERRED
the bodies of
EUGENE UNDERHILL
aged 20 years 7 months and 9 days
and
FREDERICK A. WARD
aged 22 years 1 month and 16 days
Who lost their lives by the falling of a Building
while engaged
in the discharge of their duty as Firemen
on the first day of July
mdcccxxxiv

THIS GROUND WAS USED AS A CEMETERY
BY TRINITY PARISH
DURING THE YEARS 1834–1898.
IT WAS MADE A PUBLIC PARK
BY THE CITY OF NEW YORK
IN THE YEAR 1897–8.
THIS MONUMENT STOOD IN THE CEMETERY
AND WAS REMOVED TO THIS SPOT
IN THE YEAR 1898.

ABRAHAM DE PEYSTER

BY

GEORGE EDWIN BISSELL

FOR DESCRIPTION SEE PAGE 106

on a rectangular granite

1 month and 16 days

le engaged

HUDSON PARK—CONTINUED

IN MEMORIAM
THE CITY OF NEW YORK
DEVOTES TO THE SERVICE AND COMFORT OF THE LIVING
THIS GROUND
FORMERLY USED BY TRINITY PARISH
AS A BURIAL PLACE FOR THE DEAD,
WHOSE NAMES, ALTHOUGH NOT INSCRIBED,
ARE HEREBY REVERENTLY COMMEMORATED.
A. D. MDCCCXCVIII

FOUNTAIN

ARTIST
UNKNOWN

At the base of the pavilion are three lions' heads; out of their mouths water flows over sculptural figures of dolphins, shells, etc., into a large irregular basin connected with the oblong basin of the sunken garden.

TOMPKINS SQUARE

FOUNTAIN

ARTIST
UNKNOWN

A granite pavilion 6 feet square by 12 feet high, surmounted by a bronze female figure representing a water bearer. On the front side of the low pedestal supporting this figure is inscribed M. S.; on the rear, 1891; on each side, L. Below the roof of molding are cut in the granite, one word on each side:

FAITH HOPE CHARITY TEMPERANCE

In the center of the pavilion is the stump of a granite column, out of which the water flows.

*MEMORIAL FOUNTAIN

ARTIST
BRUNO LOUIS ZIMM
1875–

A pyramidal shaft of pink Knoxville marble, 8 feet high. On the front is an ornamental basin and above this a lion's head, from

TOMPKINS SQUARE—CONTINUED

which the water flows, and a low relief representing two children watching a distant steamboat.

SIGNED: · B · L · ZIMM ·

Given to the City in 1906.

INSCRIPTION

· THEY WERE ·
· EARTH'S ·
· PVREST ·
· CHILDREN ·
· YOVNG AND ·
· FAIR ·

ERECTED
IN MEMORY OF
THOSE WHO LOST
THEIR LIVES
IN THE DISASTER TO
THE STEAMER
GENERAL SLOCVM
JVNE XV
MCMIV

DEDICATED
BY
THE SYMPATHETIC SOCIETY
OF GERMAN LADIES
IN THE YEAR OF OVR LORD
MCMVI

WASHINGTON SQUARE

ALEXANDER LYMAN HOLLEY

1832–1882

AN AMERICAN INVENTOR AND ENGINEER

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

A BRONZE bust, heroic size, stands on an ornamental white marble pedestal consisting of a central pillar joined to two smaller pillars

BENJAMIN FRANKLIN

BY

E. PLASSMAN

FOR DESCRIPTION SEE PAGE 107

lief representing two children

EARTH'S

PATHETIC SOCIETY
ERMAN LADIES

HOLLEY

ENGINEER

WASHINGTON SQUARE—CONTINUED

by simple screens. He is dressed in a heavy overcoat and his face is turned slightly to the left, with the eyes looking straight ahead.

SIGNED: J. Q. A. WARD, SCULPTOR, N. Y. 1889

Given to the City in 1889.

INSCRIPTIONS

BORN IN LAKEVILLE,
CONN. JULY 20th, 1832.
DIED IN BROOKLYN, N. Y.,
JANUARY 29th, 1882.

IN HONOR OF
ALEXANDER LYMAN HOLLEY
FOREMOST AMONG THOSE
WHOSE GENIUS AND ENERGY
ESTABLISHED IN AMERICA
AND IMPROVED
THROUGHOUT THE WORLD
THE MANUFACTURE OF
BESSEMER STEEL
THIS MEMORIAL IS ERECTED
BY ENGINEERS
OF TWO HEMISPHERES.

GIUSEPPE GARIBALDI

1807–1882

AN ITALIAN PATRIOT

ARTIST

G. TURINI

DRESSED in the Garibaldian uniform, a bronze figure, heroic size, stands with the left foot well advanced, on a simple granite pedestal. His head, with long, thick hair exposed below his round cap, is inclined to the right, and his full-bearded face is turned to the left, with the serious eyes looking straight ahead. His left hand grasps his scabbard, and his right arm, from beneath the skirt of his outer garment, thrown up over the shoulder, reaches across his chest, the hand grasping the hilt of his partly drawn sword.

SIGNED: G. TURINI SCULPTOR

Given to the City in 1888.

WASHINGTON SQUARE—CONTINUED

INSCRIPTIONS

GARIBALDI
1807 - 1882

IL II GIUGNO
MDCCCLXXXVIII
GLI ITALIANI
DEGLI STATI UNITI
D' AMERICA
ERESSERO

WASHINGTON ARCH

ARTIST
STANFORD WHITE, ARCHITECT
1853–1906

THIS is a granite structure 77 feet high, 62 feet wide, with an arch 47 feet high and a span of 30 feet. Above the piers the structure is richly ornamented with carving.

INSCRIPTIONS

TO COMMEMORATE THE ONE HUNDREDTH ANNIVERSARY
OF THE INAUGURATION OF GEORGE WASHINGTON
AS FIRST PRESIDENT OF THE UNITED STATES.

ERECTED BY THE PEOPLE OF THE CITY OF NEW YORK.

LET US RAISE A STANDARD TO WHICH THE WISE
AND THE HONEST CAN REPAIR THE EVENT
IS IN THE HAND OF GOD * WASHINGTON

MDCCCLXXXIX

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin about 50 feet in diameter, enclosed by a massive granite coping about 2 feet high.

NATHAN HALE

BY

FREDERICK WILLIAM MACMONNIES, N.A.

FOR DESCRIPTION SEE PAGE 107

ARTIST

OF THE CITY OF NEW YORK.

LET US RAISE A STANDARD TO WHICH THE WISE
AND HONEST CAN REPAIR THE EVENT

MDCCCLXXXIX

NATHAN HALE
A CAPTAIN
IN THE REGULAR
ARMY
OF THE
UNITED STATES
AND GAVE HIS LIFE
FOR HIS COUNTRY
IN THE CITY OF
NEW YORK
SEPT 22D
1776.

UNION SQUARE

—

ABRAHAM LINCOLN

1809–1865

PRESIDENT OF THE UNITED STATES, 1861–65

ARTIST

HENRY KIRKE BROWN, N.A.

1814–1886

A BRONZE figure, heroic size, with whiskers on the lower part of his face and with the face and eyes to the front, stands with the left foot advanced on a granite pedestal. His cloak, drawn round over the right shoulder, is gathered in ample folds against his breast with his right hand, while his left hand, holding a roll, hangs at his side.

Given to the City in 1868.

INSCRIPTION

—

· WITH · CHARITY · FOR · ALL · WITH · MALICE · TOWARD · NONE ·

—

MARQUIS DE LAFAYETTE

1757–1834

MAJOR-GENERAL IN COLONIAL ARMY, 1777–81

ARTIST

FREDERIC AUGUSTE BARTHOLDI

1834–1904

DRESSED in an eighteenth-century uniform, a bronze figure, heroic size, stands with left foot advanced on a plinth in the form of a ship's prow. His eyes are raised and gaze into the distance. His left arm is concealed by a toga hanging in ample folds from his left shoulder and his left hand, with palm up, is extended down-

UNION SQUARE—CONTINUED

ward in gesture, while his right holds against his breast an unsheathed sword.

SIGNED: A. BARTHOLDI, 1873

INSCRIPTIONS

"AS SOON AS I HEARD OF
AMERICAN INDEPENDENCE,
MY HEART
WAS ENLISTED."
1776.

TO THE CITY OF NEW YORK,
FRANCE,
IN REMEMBRANCE OF SYMPATHY
IN TIME OF TRIAL,
1870 - 1871.

ERECTED 1876.

GEORGE WASHINGTON

1732–1799

FIRST PRESIDENT OF THE UNITED STATES, 1789–97

ARTISTS

HENRY KIRKE BROWN, N.A.
1814–1886
AND
JOHN QUINCY ADAMS WARD, N.A.
1830–

An equestrian statue in bronze, heroic size, stands on a simple granite pedestal. Washington is dressed in Colonial uniform, and his face is to the front, with the eyes, slightly raised, gazing into the distance. His right arm, extended, is raised above the shoulder with the hand, palm outward, in expressive gesture, while his left hand, holding a chapeau and the reins, guides his charger, which with arched neck and left foreleg raised is in the act of walking.

SIGNED: H. K. BROWN SCULPTOR. J. Q. A. WARD, ASST. 1854

Given to the City in 1854.

INSCRIPTION

WASHINGTON

NEW YORK IN ITS INFANCY

BY

PHILIP MARTINY, A.N.A.

FOR DESCRIPTION SEE PAGE 121

his right holds against his breast an un-

SIGNED: A. BARTHOLDI, 1873

"AS SOON AS I HEARD OF
AMERICAN INDEPENDENCE,
MY HEART
WAS ENLISTED."

FRANCE,

IN TIME OF TRIAL,

AND

in bronze, heroic size, stands on a simple
ington is dressed in Colonial uniform, and
th the eyes, slightly raised, gazing into the
, extended, is raised above the shoulder
vard, in expressive gesture, while his left
and the reins, guides his charger, which
foreleg raised is in the act of walking.

UNION SQUARE—CONTINUED

—

FOUNTAIN

ARTIST
KARL ADOLF DONNDORF
1835–

A GROUP in bronze, heroic size. A female figure holds a child on her right arm; with her left hand she assists a child to hold a water pitcher. The pedestal is a massive bronze pillar, on four sides of which are basins to catch the water flowing from four large lions' heads. Pedestal further ornamented with bugs, moths, lizards, etc., in relief. It rests on a large irregular pink marble base.

SIGNED: A. DONNDORF. FEC. STUTTGART. DEUTSCHLAND

Purchased by the City in 1881.

—

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin about 25 feet in diameter, the rim of which is a massive granite coping about 1 foot high. In the center of the basin is a fixture out of which the water shoots in a spray.

—

MADISON SQUARE

—

*CHESTER ALAN ARTHUR

1830–1886
PRESIDENT OF THE UNITED STATES, 1881–85

ARTIST
GEORGE EDWIN BISSELL
1839—

A BRONZE figure, heroic size, of a gentleman with side-whiskers, stands erect on a granite pedestal with carved moldings. His

MADISON SQUARE—CONTINUED

face and eyes are to the front; his right hand is held at ease before his waist, and with his left he holds a small book resting against his thigh. Behind him stands an armchair and under his feet is an oriental rug, which partly covers the front of the plinth.

SIGNED: GEO. E. BISSELL SCULPTOR 1898

Given to the City in 1898.

INSCRIPTION

CHESTER · ALAN
ARTHUR
TWENTY-FIRST · PRESIDENT
OF
THE · UNITED · STATES
OF · AMERICA.

—

ROSCOE CONKLING

1829–1888

MEMBER OF CONGRESS, 1859–63; 1865–67
UNITED STATES SENATOR, 1867–81

ARTIST
JOHN QUINCY ADAMS WARD, N.A.
1830–

A BRONZE figure, heroic size, is standing on a simple granite pedestal in the attitude of making a speech. His full-bearded face is turned to the left, with his eyes looking straight ahead, and one side of his unbuttoned frock coat is held back by his left hand, with the thumb resting in the pocket of his trousers, while his right hand is extended downward in gesture.

SIGNED: J. Q. A. WARD, SCULPTOR

Given to the City in 1893.

INSCRIPTION

ROSCOE CONKLING

JACOB H. SCHIFF FOUNTAIN

BY

ARNOLD W. BRUNNER

FOR DESCRIPTION SEE PAGE 129

JACOB H. SCHELL MONUMENT

BY

ARNOLD W. BRUNNER

t at ease before
resting against
im stands an under his feet is
h partly covers the plinth

n a simple granite
His full-bearded face
straight ahead, and one
back by his left hand,
trousers, while his right

MADISON SQUARE—CONTINUED

DAVID GLASGOW FARRAGUT

1801–1870

ADMIRAL UNITED STATES NAVY, 1866–70

ARTISTS

AUGUSTUS SAINT GAUDENS, N.A.

1848–1907

AND

STANFORD WHITE

1853–1906

DRESSED in the uniform of an admiral, a bronze figure, heroic size, stands erect, with the right foot advanced on a rectangular pillar forming the center of a semicircular granite pedestal. His face and eyes are to the front. His right hand hangs at his side and his left holds a field glass before his waist. The front of the pillar is ornamented with an unsheathed sword in low relief, and waves flowing across it extend to the concave wings, which are ornamented with female figures, in low relief, seated with their backs against the central pillar. The inner base of each wing is a broad seat with the arm formed of the figure of a fish springing through water.

SIGNED:

AVGVSTVS · SAINT · GAVDENS · SCVLPTOR · STANFORD · WHITE · ARCHITECT · 1880

INSCRIPTIONS

DAVID · GLASGOW · FARRAGVT

THAT · THE · MEMORY · OF · A · DARING · AND · SAGACIOVS · COMMANDER · AND · GENTLE · GREAT-SOVLED · MAN · WHOSE · LIFE · FROM · CHILD--HOOD · WAS · GIVEN · TO · HIS · COVNTRY · BVT · WHO · SERVED · HER · SVPREMELY · IN · THE · WAR · FOR · THE · VNION · M · D · C · C · C · LXI - M · D--C · C · C · LXV · MAY · BE · PRESERVED · AND · HONORED · AND · THAT · THEY · WHO · COME · AFTER · HIM · AND · WHO · WILL · OWE · HIM · SO · MVCH · MAY · SEE · HIM · AS · HE · WAS · SEEN · BY · FRIEND · AND · FOE · HIS · COVNTRYMEN · HAVE · SET · UP · THIS · MONVMENT · A · D · M · D · C-C · C · L · XXXI: ·

MADISON SQUARE—CONTINUED

BORN · NEAR · KNOXVILLE · TENNESSEE · IVLY · V · M · D · C · C · C · I · MID--SHIPMAN · M · D · C · C · C · X · BATTLE · OF · ESSEX · AND · PHOEBE · MARCH · XXVIII · M · D · C · C · C · XIV--LIEVTENANT · M · D · C · C · C · XXV · COMMAND--ER · M · D · C · C · C · XLI · CAPTAIN · M D C C · C · L · V · BATTLE · OF · NEW · ORLEANS · APRIL · XXV · M · D · C · C · C · LX · II · REAR · ADMIRAL · M--D · C · C · C · LXII · BATTLE · OF · MOBILE · BAY · AVGVST · V · M · D · C · C · C · LXIV · VICE · ADMIRAL · DECEMBER · XX--III · M · D · C · C · C · LXIV · FIRST · ADMIRAL · OF · THE · VNITED · STATES · OF · AMERICA · IV--LY · XXVI · M · D · C · C · C · LXVI · DIED · AT · PORTSMOVTH · NEW · HAMPSHIRE · AVGVST · XIV · M · D · C · C · C · LXX · :

WILLIAM HENRY SEWARD

1801–1872

GOVERNOR OF NEW YORK, 1838–43

UNITED STATES SENATOR, 1849–61

SECRETARY OF STATE, 1861–69

ARTIST

RANDOLPH ROGERS

1825–1892

SEATED with crossed legs in an armchair is a figure in bronze, heroic size, with the face turned to the left and the eyes looking straight ahead. Books and documents are piled beneath the chair.

SIGNED: RANDOLPH ROGERS INV. ET MOD. ROMAE MDCCCLXXV

Given to the City in 1876.

INSCRIPTION

WILLIAM H. SEWARD
GOVERNOR,
U. S. SENATOR,
SECRETARY OF STATE
OF U. S.

PETER COOPER

BY

AUGUSTUS SAINT GAUDENS, N.A.

FOR DESCRIPTION SEE PAGE 129

PETER COOPER

BY

FOR DESCRIPTION SEE PAGE 150

with crossed legs in an armchair is a figure in bronze, with the face turned to the left and the eyes looking d. Books and documents are piled beneath the chair.

NDOLPH ROGERS INV. ET MOD. ROMAE MDCCCLXXV

City in 1876.

MADISON SQUARE—CONTINUED

WILLIAM JENKINS WORTH

1794–1849

MAJOR-GENERAL UNITED STATES ARMY, 1846–49

ARTIST

JAMES GOODWIN BATTERSON, ARCHITECT

1823–1901

THIS is a granite obelisk fifty feet high, divided into sections by double bands of granite between which are inscribed the names of battles. The front dado of the pedestal is adorned with a small equestrian high relief, in bronze, of a general in full uniform, holding aloft an unsheathed sword in his right hand, while, with his other hand, he guides his horse, galloping to the left. Against the lower section of the shaft is a massive bronze ornament consisting of cannon, swords and other weapons interwoven. In front of this sits a bronze eagle with wings outspread.

INSCRIPTIONS

MAJ. GEN. WORTH.

DUCIT AMOR PATRIÆ

BY THE CORPORATION
OF THE
CITY OF NEW YORK
1857.

HONOR THE BRAVE

UNDER THIS MONUMENT LIES THE BODY OF
WILLIAM JENKINS WORTH,
BORN IN HUDSON, N. Y.
MARCH 1, 1794.
DIED IN TEXAS,
MAY 7, 1849.

CITY OF MEXICO	PEROTE	FLORIDA	CONTRERAS
MONTEREY	PUEBLA	CHIPPEWA	CHURUBUSCO
VERA CRUZ	CERRO GORDO	FORT GEORGE	WEST POINT
SAN ANTONIO	CHAPULTEPEC	LUNDY'S LANE	MOLINO DEL REY

MADISON SQUARE—CONTINUED

—

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin about 25 feet in diameter, in the center of which the water rises in jets. It is surrounded by a low granite rim, on which sit six large brown granite urns at regular intervals.

—

FOUNTAIN

ARTIST
UNKNOWN

A MASSIVE irregular granite pillar. The base is divided into three irregular spaces by large granite scrolls. In two of these spaces are granite basins for horses, the third space is for persons.

—

APPELLATE COURT BUILDING

—

AT ENTRANCE

—

TWO STATUES

ARTIST
FREDERICK WELLINGTON RUCKSTUHL
1853–

WISDOM

A FIGURE in white marble, heroic size, with long, matted beard, is seated with a tome open on his lap. His left hand grasps its edge and his right is pointing at the page. He is clad in a tunic, and over his head is draped a mantle which falls about him in ample folds.

SIGNED: F. W. RUCKSTUHL SCULP - 1900

Purchased by the City in 1900.

INSCRIPTION

—

EVERY LAW NOT BASED ON
WISDOM
IS A MENACE TO THE STATE

MEMORIAL FOUNTAIN

BY

BRUNO LOUIS ZIMM

FOR DESCRIPTION SEE PAGE 133

ARTIST
UNKNOWN

ULAR ba 25 feet in diameter, in the center of
ts. It is surrounded by a low granite
on which sit brown granite urns at regular intervals.

FOUNTAIN

ARTIST
UNKNOWN

r granite pillar. The base is divided into three
arge granite scrolls. In two of these spaces
horses, the third space is for persons.

ARTIST

WISDOM

rble, heroic size, with long, matted beard,
ted with a open on his lap. His left hand grasps
and his pointing at the page. He is clad in a
id over is draped a mantle which falls about
ample folds.

RUCKSTUHL SCULP - 1900

ASED ON

MEMORIAL FOUNTAIN

BY

BRUNO LOUIS ZIMM

FOR DESCRIPTION SEE PAGE 133

APPELLATE COURT—CONTINUED

FORCE

DRESSED in armor, with a crested helmet and a long mantle falling backward from his shoulders and lying in ample folds across the knees, is seated a male figure in white marble, heroic size, with the left hand resting on the arm of the chair, and the right grasping a short sword lying across the knees.

SIGNED: E. [sic] W. RUCKSTUHL SCULP - 1900

Purchased by the City in 1900.

INSCRIPTION

WE MUST NOT USE
FORCE
TILL JUST LAWS ARE DEFIED

TWENTY-FIFTH STREET FAÇADE

ABOVE THE WINDOWS WITHIN THE PORTICO

ARTIST
MAXIMILLIAN M. SCHWARTZOTT
1855–

MORNING AND NIGHT

THESE are life-size half-reclining nude figures of a man and a woman. The man is bearded and leans on his left elbow, with the hand on an hour-glass, and to the left is a round cartouche of the sun. The woman, with head bowed in the attitude of sleep, leans on her right elbow and her head is partly covered by a scarf, which extends across her knees. To the right is a round cartouche of a crescent moon surrounded by stars.

NOON AND EVENING

THESE are life-size half-reclining nude figures of a youth and maiden. The maiden is reclining in easy posture, resting on her right elbow, and on the wall beside her is a cartouche of the sun. The youth rests on his left elbow, and on the wall beside him is a cartouche of a bat with wings spread.

APPELLATE COURT—CONTINUED

CENTER OF TWENTY-FIFTH STREET FAÇADE

PEDIMENT FIGURES

TRIUMPH OF LAW

ARTIST
CHARLES HENRY NIEHAUS, N.A.
1865–

In the center of the pediment above the portico the figure of a woman sits enthroned in a classic garb and mantle. Her hands hold tablets resting upon the arms of the throne. The one on her right bearing the inscription:

LEX
SCRIPTA

The other, on her left:

LEX
TRADITA

At the sides of the throne are kneeling male figures in armor, the one on her right bearing a sword and wreath, the one on her left a sword and shield. In the right and left corners of the pediment are two reclining nude figures. The left-hand figure is a bearded man of middle age, holding in his right hand a fascis, with a ram behind him. The figure in the right-hand corner is an old man, bald and with a long beard. His right elbow rests upon a vessel filled with scrolls; he peruses an unrolled scroll in his left hand. Behind him is an owl seated on a crescent.

FIGURES ON THE ROOF-BALUSTRADE CATALOGUED IN ORDER FROM LEFT TO RIGHT

MOHAMMED

570–632
FOUNDER OF MOHAMMEDANISM

ARTIST
CHARLES ALBERT LOPEZ, A.N.A.
1869–1906

The left-hand figure, Mohammed, in white marble, heroic size, with long beard, a turban on his head, and enveloped in flowing

ALEXANDER LYMAN HOLLEY
BY
JOHN QUINCY ADAMS WARD, N.A.
FOR DESCRIPTION SEE PAGE 134

TRIUMPH OF LAW

ARTIST

HENRY NIEHAUS, N.A.

In the center of the pediment above the portico the figure of a woman sits enthroned in a classic garb and mantle. Her hands hold tablets on the arms of the throne. The one on her right bearing

LEX
SCRIPTA

At the sides of the throne are kneeling male figures in armor, the one on her right bearing a sword and wreath, the figure to the left a man of middle age, holding in his right hand a tablet with scrolls; he peruses an unrolled scroll in his left hand. Be-

F-BALUSTRADE CATALOGUED IN

F MOHAMMEDANISM

IST

LOPEZ, A.N.A.

ALEXANDER LYMAN HOLLEY

BY

JOHN QUINCY ADAMS WARD, N.A.

FOR DESCRIPTION SEE PAGE 131

white marble, heroic size, nd enveloped in flowing

APPELLATE COURT—CONTINUED

TWENTY-FIFTH STREET FAÇADE

oriental draperies, stands in easy posture, his weight resting on his left foot. His right hand grasps a scimeter, and with his arms and left hand he presses the Koran against his left breast.

SIGNED: CHARLES A. LOPEZ SCULPTOR

Purchased by the City in 1899.

—

ZOROASTER

660 B.C.–583 B.C.

FOUNDER OF THE PERSO-IRANIAN NATIONAL RELIGION

ARTIST

EDWARD CLARK POTTER, N.A.

THE next one, in white marble, heroic size, is a bearded figure in Persian robes, with a mantle enveloping his left arm and shoulders and wearing a helmet. His right arm is raised in gesture, and his left grasps a goblet, from which a flame issues.

SIGNED: E. C. POTTER SCULPTOR '99

Purchased by the City in 1899.

—

ALFRED THE GREAT

849–901

KING OF THE WEST SAXONS, 871–901

ARTIST

JONATHAN SCOTT HARTLEY, N.A.

1845–

THIS is a white marble figure, heroic size, clad in a loose Saxon tunic and buskins, with long mantle falling over his shoulders to the ground. He wears the crown of England. His right hand grasps a sword, his left, a book.

SIGNED: J. S. HARTLEY SCULPTOR 99

Purchased by the City in 1899.

APPELLATE COURT—CONTINUED

TWENTY-FIFTH STREET FAÇADE

LYCURGUS

LIVED ABOUT THE NINTH CENTURY, B.C.
A SPARTAN LAWGIVER

ARTIST
GEORGE EDWIN BISSELL
1839–

THIS is a white marble figure, heroic size, with a cloak thrown over his left shoulder while his right is shown clothed in armor. His right hand holds a scroll.

SIGNED: GEO. E. BISSELL SCULPTOR 1900

Purchased by the City in 1900.

JUSTICE

ARTIST
DANIEL CHESTER FRENCH, N.A.
1850–

THE central figure of a group, Justice, in white marble, heroic size, standing erect, is enveloped in a classic robe. Her bare arms are outstretched, and she holds in her hands two torches at the same height as her head. On either side is a seated male figure; the one to her right, typifying Power, is entirely nude, and sits in an easy position with his foot crossed over his knee; the other, typifying Study, nude to the waist, sits with both hands holding an open book, on his knees.

Purchased by the City in 1900.

SOLON

638 B.C.–559 B.C.
AN ATHENIAN LAWGIVER

ARTIST
HERBERT ADAMS, N.A.
1858–

To the right of Justice is Solon, a standing figure, in white marble, heroic size, with cloak thrown over his left shoulder. His

WASHINGTON ARCH

BY

STANFORD WHITE

FOR DESCRIPTION SEE PAGE 136

LYCURGUS

LIVED ABOUT THE NINTH CENTURY, B.C.

A SPARTAN LAWGIVER

ARTIST

GEORGE EDWIN BISSELL

1839–

This is a white marble figure, heroic size, with a cloak thrown his left shoulder while his right is shown clothed in armor. ight hand holds a scroll.

SIGNED: GEO. E. BISSELL SCULPTOR 1900

Purchased by the City in 1900.

ARTIST

entral figure of a group. ched, and she holds in her hands two torches at the t as her head. On either side is a seated male figure; her right, typifying Power, is entirely nude, and sits in sition with his foot crossed over his knee; the other, tudy, nude to the waist, sits with both hands holding k, on his knees.

by the City in 1900.

SOLON

638 B.C.–559 B.C.

AN ATHENIAN LAWGIVER

ARTIST

HERBERT ADAMS, N.A.

To the right is Solon, a standing figure, in white marble, heroic size, with cloak thrown over his left shoulder. His

APPELLATE COURT—CONTINUED

TWENTY-FIFTH STREET FAÇADE

right hand grasps a scroll, his left is extended in gesture in the manner of a Greek orator.

SIGNED: H. ADAMS SC. 99

Purchased by the City in 1899.

—

LOUIS IX

1215–1270

KING OF FRANCE, 1226–70

ARTIST

JOHN DONOGHUE

1853–

THE second figure to the right of Justice is Louis IX of France, commonly known as St. Louis, a white marble statue, heroic size. He stands erect, bearing in his left hand the scepter, in his right a charter. His robe is partially covered by the heavy royal cloak, fastened with a clasp on his right shoulder.

SIGNED: J. DONOGHUE SC. 99

Purchased by the City in 1899.

—

MANU

MYTHICAL AUTHOR OF "THE LAWS OF MANU"

ARTIST

HENRY AUGUSTUS LUKEMAN

1870–

THE third figure to the right of Justice, is Manu, in white marble, heroic size. A mantle of heavy material falls from his head, covering his body except the face. His left arm is bare and upon his right rests a seated image of Brahma.

SIGNED: LUKEMAN. SC. '99'

Purchased by the City in 1899.

APPELLATE COURT—CONTINUED

TWENTY-FIFTH STREET FAÇADE

FLAVIUS ANICIUS JUSTINIAN

483–565

BYZANTINE EMPEROR, 527–565

ARTIST

HENRY KIRKE BUSH-BROWN

1857–

THE last figure is Justinian, in white marble, heroic size. He is represented in Roman costume, with the toga thrown over his left shoulder and hanging over his right forearm. In his other hand he holds a scroll, and his left is pressed against his side.

SIGNED: H. K. BUSH-BROWN

Purchased by the City in 1899.

MADISON AVENUE FAÇADE

FIGURES ON THE ROOF-BALUSTRADE, CATALOGUED IN ORDER FROM LEFT TO RIGHT

CONFUCIUS

550 B.C.–478 B.C.

A CHINESE PHILOSOPHER

ARTIST

PHILIP MARTINY, A.N.A.

1858–

THIS is a figure in white marble, heroic size, clad in an embroidered Chinese robe with loose sleeves, and a crown-like cap. His left hand grasps a scroll and his right clutches his beard.

Purchased by the City in 1899.

PEACE

ARTIST

KARL FRANCIS THEODORE BITTER, N.A.

1868–

IN the center is the figure of a woman, heroic size, standing erect in classic garb with forearms raised and holding a dove in her right

ABRAHAM LINCOLN

BY

HENRY KIRKE BROWN, N.A.

FOR DESCRIPTION SEE PAGE 137

ARTIST

IKE BUSH-BROWN

anian, in white marble, heroic size. He
costume, with the toga thrown over his
g over his right forearm. In his other
d his left is pressed against his side.

in 1800.

ROOF-BALUSTRADE, CATALOGUED IN

CON

MARTINY,

1858–

e marble, heroic size, clad in an em-
loose sleeves, and a crown-like cap.
and his right clutches his beard.

PEACE

DORE BITTER, N.A.

an, heroic size, standing erect

APPELLATE COURT—CONTINUED

MADISON AVENUE FAÇADE

hand. To the right sits a nude figure of a man of powerful physique with his right arm resting on a fasces and his left reposing on his knee. To the left is a seated female figure, nude to the waist, with her left hand holding a vase filled with fruit and her right supporting a globe upon her knee.

SIGNED: KARL BITTER SC. 99

Purchased by the City in 1899.

MOSES

HEBREW LAWGIVER

ARTIST
WILLIAM COUPER
1853–

THE figure to the right of Peace, with long, flowing beard, is Moses, in white marble, heroic size. He wears a belted robe of heavy fabric and his powerfully developed arms are bare. His left hand clutches his robe, his right, the tablets of the law.

SIGNED: WM COUPER

Purchased by the City in 1899.

FOUR CARYATIDS SUPPORTING THE IONIC CAPITALS UPON WHICH THE CORNICE OF THE ROOF RESTS, CATALOGUED FROM LEFT TO RIGHT

ARTIST
THOMAS SHIELDS CLARKE, A.N.A.
1860–

WINTER

A WHITE marble statue, heroic size, with her head and arms enveloped in a heavy cloak. To her left is a censer, from which a flame arises.

Purchased by the City in 1899.

APPELLATE COURT—CONTINUED

MADISON AVENUE FAÇADE

AUTUMN

THIS figure, in white marble, heroic size, bears in her hands clusters of grapes.
Purchased by the City in 1899.

—

SUMMER

THIS is a figure, in white marble, heroic size, holding in her hand a sickle and ears of wheat.
Purchased by the City in 1899.

—

SPRING

THE last figure is Spring, in white marble, heroic size. She is nude to the waist, with her hands hanging at her sides, grasping a long garland.
Purchased by the City in 1899.

—

MAIN HALL

CHARLES O'CONOR

1804–1884

AN AMERICAN LAWYER

ARTIST

JAMES WILSON ALEXANDER MACDONALD

1824–1908

THIS is a white marble bust, life size, in classic drapery, of a bearded gentleman, with his face turned to the right.

MARQUIS DE LAFAYETTE

BY

FREDERIC AUGUSTE BARTHOLDI

FOR DESCRIPTION SEE PAGE 137

n white marble, heroic size, bears in her hands clus-

SUMMER

rble, heroic size, holding in her hand

SPRING

ing, in white marble,

MAIN HALL

CHARLES O'CONOR

LAWYER

ARTIST

life size, in classic drapery, of a

MARQUIS DE LAFAYETTE

BY

FREDERIC AUGUSTE BARTHOLDI

FOR DESCRIPTION SEE PAGE 137

BELLEVUE HOSPITAL

—

MAIN BUILDING

—

AUSTIN FLINT TABLET

ARTIST
UNKNOWN

INSCRIPTION

—

IN · MEMORY
OF
AUSTIN · FLINT · M. D. LL. D.
BORN · OCT. 20 · 1812 - DIED · MARCH · 13 · 1886.

——O——

ENTERING · THE · PROFESSION
WITH · BROAD · CULTURE · AND · THOROUGH · EDUCATION
HE · REMAINED · AN · ACTIVE · PHYSICIAN
TO · THE · LAST · DAY · OF · HIS · LIFE.
AS · A · MEDICAL · WRITER · HE · ADDED
TO · THE · KNOWLEDGE · OF · THE · MEDICAL · PROFESSION
AND · TO · MEDICAL · SCIENCE.
AS · A · TEACHER · HE · WAS · LOVED · AND · RESPECTED
BY · THOUSANDS · OF · PUPILS · IN · ALL · PARTS · OF · THE
COUNTRY.
AS · A · PHYSICIAN · TO · BELLEVUE · HOSPITAL
FOR · TWENTY-FIVE · YEARS · HE · CONTRIBUTED · LARGELY
TO · ITS · REPUTATION · BY · HIS · CHARACTER
ACQUIREMENTS · LABORS · AND · WISE · COUNSELS.
ERECTED · BY · THE · COMMISSIONERS · OF · PUBLIC · CHARITIES ·
AND · CORRECTION

———

H. H. Porter, President. Thos. S. Brennan. Chas. E. Simmons.

BELLEVUE HOSPITAL—CONTINUED

MAIN BUILDING

ALFRED LEBBEUS LOOMIS TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN MEMORY
OF
ALFRED LEBBEUS LOOMIS M. D. LL. D.
BORN OCT. 16, 1830 - DIED JAN. 23, 1895.

A MAN OF RARE ATTAINMENTS.
HE HAD A STRONG WILL, UNTIRING INDUSTRY
AND DIRECTNESS OF PURPOSE.
THESE TRAITS, WITH HIS WELL ORDERED AND
RESOURCEFUL MIND MADE HIM ONE OF THE
ABLEST OF HIS PROFESSION AND WON FOR HIM
ITS HIGHEST HONORS.
HE MADE MANY VALUABLE ADDITIONS TO MEDICAL
LITERATURE, AND BY HIS UNUSUAL POWERS AS A
TEACHER AND PRACTITIONER OF MEDICINE, COMPELLED
THE ADMIRATION AND CONFIDENCE OF ALL WHO CAME
IN CONTACT WITH HIM.
THIS HOSPITAL ESPECIALLY IS INDEBTED TO HIM
FOR THIRTY FIVE YEARS OF FAITHFUL WORK.
BY REASON OF HIS SERVICE IN ITS AMPHITHEATRE
AND IN ITS WARDS HE ADDED NOT ONLY TO ITS
RENOWN AS A CENTRE OF MEDICAL EDUCATION,
BUT TO ITS GLORY AS A REFUGE FOR THE SICK.

ERECTED BY THE COMMISSIONERS OF CHARITIES AND CORRECTION.

GEORGE WASHINGTON

BY

JOHN QUINCY ADAMS WARD, N.A.

FOR DESCRIPTION SEE PAGE 138

MAIN BUILDING

ALFRED LEBBEUS LOOMIS TABLET

ARTIST

INSCRIPTION

OF

ALFRED LEBBEUS LOOMIS M. D. LL. D.

A MAN OF RARE ATTAINMENTS.
HE HAD A STRONG WILL, UNTIRING INDUSTRY
WITH
ITS HIGHEST HONORS.
HE MADE MANY VALUABLE ADDITIONS TO MEDICAL
LITERATURE, AND BY HIS UNUSUAL POWERS AS A
TEACHER AND PRACTITIONER OF MEDICINE, COMPELLED
THE ADMIRATION AND CONFIDENCE OF ALL WHO CAME
IN CONTACT WITH HIM.
THIS HOSPITAL ESPECIALLY IS INDEBTED TO HIM
FOR THIRTY FIVE YEARS OF FAITHFUL WORK.
BY REASON OF HIS SERVICE IN ITS AMPHITHEATRE
AND IN ITS WARDS HE ADDED NOT ONLY TO ITS
RENOWN AS A CENTRE OF MEDICAL EDUCATION,
BUT TO ITS GLORY AS A REFUGE FOR THE SICK.

THE COMMISSIONERS OF CHARITIES AND CORRECTION.

BELLEVUE HOSPITAL—CONTINUED

MAIN BUILDING

VALENTINE MOTT TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN MEMORIAM
VALENTINE MOTT, M. D., LL.D.
BORN AUG. 20th 1785, DIED APRIL 26th 1865.
A PIONEER IN SURGERY, OF WORLD-WIDE FAME;
HIS MEMORY
IS EMBALMED IN THE OPERATIONS WHICH HE DEVISED,
IN THE FAR REACHING INFLUENCE OF HIS INSTRUCTIONS,
AND THE KINDLY RECOLLECTIONS OF HIS LIFE.
IN GRATEFUL REMEMBRANCE OF HIS VALUABLE AND VOLUNTARY SERVICES
DURING A PERIOD OF FIFTEEN YEARS
AS
CONSULTING SURGEON OF BELLEVUE HOSPITAL,
THIS TABLET
HAS BEEN ERECTED BY THE
Commissioners of Public Charities and Correction
of the
City of New York
A. D. 1866.

BELLEVUE HOSPITAL—CONTINUED

MAIN BUILDING

LEWIS ALBERT SAYRE TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN MEMORY
OF
LEWIS ALBERT SAYRE, M. D.
BORN FEB. 29, 1820 - DIED SEPT. 21, 1900.

A MAN OF SYMPATHETIC NATURE,
OF FERTILE RESOURCE AND OF
INDOMITABLE ENERGY,
WHOSE ZEALOUS ATTENTION TO THE
UNFORTUNATE IN THIS INSTITUTION
FOR NEARLY HALF A CENTURY
ESTABLISHED FOR HIM A GREAT NAME,
FOR THE PROFESSION, INCREASED
RESPECT AND HONOR,
AND FOR BELLEVUE HOSPITAL AND THE
COMMONWEALTH, ADVANCED RENOWN
IN BENEFICENT LABOR AND
SURGICAL ATTAINMENT.

THIS TABLET IS ERECTED TO COMMEMORATE
THE MANY VIRTUES OF DR. SAYRE AND HIS
DEVOTION TO THE POOR WITHIN THESE WALLS
BY THE COMMISSIONER OF PUBLIC CHARITIES.

JOHN W. KELLER, COMMISSIONER.

FOUNTAIN

BY

KARL ADOLF DONNDORF

FOR DESCRIPTION SEE PAGE 139

LEWIS ALBERT SAYRE TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN MEMORY
OF
LEWIS ALBERT SAYRE, M. D.

RESPECT AND HONOR,
COMMONWEALTH, ADVANCED RENOWN
IN BENEFICENT LABOR AND
SURGICAL ATTAINMENT.

THIS TABLET IS ERECTED TO COMMEMORATE
THE MANY VIRTUES OF DR. SAYRE AND HIS
TION TO THE POOR WITHIN THESE WALLS
THE COMMISSIONER OF PUBLIC CHARITIES.

BELLEVUE HOSPITAL—CONTINUED

MAIN BUILDING

JAMES RUSHMORE WOOD TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN MEMORIAM
JAMES RUSHMORE WOOD, M. D. L.L. D.
BORN SEPTEMBER 14th 1816.
DIED MAY 4th 1882.
A TRUE REFORMER IN SURGERY, A TEACHER CELEBRATED FOR THE UNION
OF CLINICAL AND DIDACTIC INSTRUCTION, AN UNSURPASSED OPERATOR, A STAUNCH
FRIEND IN MISFORTUNE.
HIS MEMORY
WILL EVER LIVE IN THE HEARTS OF THE POOR, TO
WHOM HE WAS ALWAYS A GENEROUS FRIEND IN THE
PROFESSION WHICH HE HAS DONE SO MUCH TO ADVANCE
AND IN THE AFFECTIONS OF THE MEDICAL STUDENTS
IN WHOM HE ALWAYS FELT THE WARMEST INTEREST.

IN KINDLY REMEMBRANCE
OF HIS FAITHFUL AND UNTIRING SERVICES
DURING THE PERIOD OF
THIRTY FIVE YEARS
AS ATTENDING SURGEON
TO BELLEVUE HOSPITAL.
THIS TABLET
HAS BEEN ERECTED
BY THE COMMISSIONERS OF PUBLIC CHARITIES AND CORRECTION,
CITY OF NEW YORK.

GREELEY SQUARE

—

HORACE GREELEY

1811–1872

FOUNDED THE NEW YORK "TRIBUNE," 1841

ARTIST

ALEXANDER DOYLE

1857–

A FIGURE, heroic size, in bronze, is seated in an armchair of the same material, on a granite pedestal. His face, fringed with whiskers, is turned slightly to the left, and his thoughtful eyes look straight ahead. His left arm rests on the arm of the chair, and his right hand, holding a copy of a newspaper, hangs at his side.

SIGNED: ALEX. DOYLE. SCULPTOR

Given to the City in 1890.

—

JERRY McAULEY FOUNTAIN

ARTIST

UNKNOWN

AN iron box, 4 feet square by 10 feet high. Front ornamented with two contorted dolphins, from whose mouths water runs into a semicircular basin for horses. Rear ornamented with two hands, holding a cup out of which water flows into a basin.

INSCRIPTION

—

ERECTED BY
THE FRIENDS OF
JERRY McAULEY.

I WILL GIVE
UNTO HIM
THAT IS
ATHIRST,
OF THE
FOUNTAIN
OF THE
WATER OF
LIFE FREELY.
REV. XXI. VI.

DAVID GLASGOW FARRAGUT

BY

AUGUSTUS SAINT GAUDENS, N.A.

FOR DESCRIPTION SEE PAGE 141

ARTIST
ALEXANDER DOYLE

A FIGURE, heroic size, in bronze, is seated in an armchair of the same material, on a granite pedestal. His face, fringed with whiskers, is turned slightly to the left and his thoughtful eyes look straight ahead. His left arm rests on the arm of the chair, and his right hand, holding a copy of a newspaper, hangs at his side.

AN iron box, 4 feet square by [illegible]. Front ornamented with two contorted dolphins, from whose mouths water runs into [illegible] basin for [illegible] hands, holding a cup out of which water flows into a basin.

INSCRIPTION

ERECTED BY
THE FRIENDS OF
JERRY McAULEY

I WILL GIVE
UNTO HIM
THAT IS
ATHIRST,
OF THE
FOUNTAIN
OF THE
WATER OF
LIFE FREELY.
REV. XXI. VI.

HERALD SQUARE

—

WILLIAM EARL DODGE

1805–1883

AN AMERICAN MERCHANT AND PHILANTHROPIST

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

A FIGURE, heroic size, in bronze, stands in an easy attitude with the right elbow resting on books lying on a fluted, bronze column, and the left hand clasping the right. His right foot is advanced with the knee bent, and his face is turned upward, with the eyes looking straight ahead.

SIGNED: J. Q. A. WARD SCULPTOR 1885

INSCRIPTIONS

—

WILLIAM EARL DODGE

———

ERECTED BY
VOLUNTARY SUBSCRIPTION
UNDER THE AUSPICES OF THE
CHAMBER OF COMMERCE
OF THE
STATE OF NEW YORK
1885.

FOURTH AVENUE

NEAR THIRTY-SEVENTH STREET

*MARY LINDLEY MURRAY TABLET

ARTIST
UNKNOWN

INSCRIPTION

IN HONOR OF
MARY LINDLEY MURRAY
WIFE OF ROBERT MURRAY
FOR SERVICES RENDERED HER COUNTRY
DURING THE AMERICAN REVOLUTION,
ENTERTAINING AT HER HOME, ON THIS SITE,
GEN. HOWE AND HIS OFFICERS, UNTIL THE
AMERICAN TROOPS UNDER GEN. PUTNAM ESCAPED.

SEPTEMBER 15, 1776 NOVEMBER 25, 1903.

ERECTED BY
KNICKERBOCKER CHAPTER, NEW YORK CITY.
DAUGHTERS OF THE AMERICAN REVOLUTION.

WILLIAM JENKINS WORTH

BY

JAMES GOODWIN BATTERSON

FOR DESCRIPTION SEE PAGE 143

FOURTH AVENUE

THIRTY-SEVENTH STREET

*MARY LINDLEY MURRAY TABLET

ARTIST
UNKNOWN

INSCRIPTION

DURING THE AMERICAN REVOLUTION,
ENTERTAINING AT HER HOME, ON THIS SITE

ERECTED BY
KNICKERBOCKER CHAPTER, NEW YORK CITY.

BRYANT PARK

—

WASHINGTON IRVING

1783–1859

AN AMERICAN HISTORIAN, ESSAYIST AND NOVELIST

ARTIST

FRIEDRICH BEER

1846–

A BRONZE bust, heroic size, with low-cut waistcoat, high collar, and a stock, rests on a pedestal made of a wooden frame covered with sheets of bronze.

SIGNED: BEER 1885

Given to the City in 1885.

INSCRIPTIONS

—

WASHINGTON
IRVING

—

BORN 1783 - DIED 1859.

—

JAMES MARION SIMS

1813–1883

AN AMERICAN SURGEON

ARTIST

FERDINAND VON MILLER

1842–

A BRONZE statue, heroic size, of a gentleman wearing a loosely fitting overcoat thrown back on both sides, showing a tightly fitting frock coat beneath, stands on a high granite pedestal, with the right foot advanced, the right hand held to the breast, while the left, holding a roll of manuscript, hangs naturally at his side. His face is turned to the left and his eyes look straight ahead.

SIGNED: VON MILLER FEC. MÜNCHEN 1892

Given to the City in 1892.

BRYANT PARK—CONTINUED

INSCRIPTIONS

J. MARION SIMS M. D. LL. D.
Born in South Carolina, 1813
Died in New York City, 1883.

SURGEON AND PHILANTHROPIST

FOUNDER OF THE WOMAN'S
HOSPITAL STATE OF N. Y.

HIS BRILLIANT ACHIEVEMENTS
CARRIED THE FAME OF
AMERICAN SURGERY
THROUGHOUT THE CIVILIZED WORLD.

IN RECOGNITION OF HIS SERVICES IN THE CAUSE OF
SCIENCE AND MANKIND
HE RECEIVED THE HIGHEST HONORS
IN THE GIFT OF HIS COUNTRYMEN
AND DECORATIONS FROM THE GOVERNMENTS OF
FRANCE, PORTUGAL, SPAIN, BELGIUM
& ITALY.

PRESENTED
TO THE CITY OF NEW YORK,
BY
HIS PROFESSIONAL FRIENDS,
LOVING PARENTS
AND
MANY ADMIRERS,
THROUGHOUT THE WORLD.

HORACE GREELEY

BY

ALEXANDER DOYLE

FOR DESCRIPTION SEE PAGE 158

INSCRIPTIONS

Born in South Carolina, 1813
Died in New York City, 1883.

SURGEON AND PHILANTHROPIST

FOUNDER OF THE WOMAN'S
HOSPITAL STATE OF N. Y.

HIS BRILLIANT ACHIEVEMENTS
CARRIED THE FAME OF
AMERICAN SURGERY
THROUGHOUT THE CIVILIZED WORLD.

SCIENCE AN
HE RECEIVED TH
IN THE GIFT OF HIS

PRESENTED
TO THE CITY OF NEW YORK,
BY
HIS PROFESSIONAL FRIENDS,
LOVING PARENTS
AND
MANY ADMIRERS,
THROUGHOUT THE WORLD.

CENTRAL PARK

AT FIFTY-NINTH STREET AND FIFTH AVENUE ENTRANCE

*WILLIAM TECUMSEH SHERMAN

1820–1891

COMMANDER-IN-CHIEF UNITED STATES ARMY, 1869–84

ARTIST

AUGUSTUS SAINT GAUDENS, N.A.

1848–1907

THIS is an equestrian statue in bronze, gilded, heroic size, in front of which marches a winged female figure with a palm branch in the left hand and with the uplifted right hand pointing forward. With his military cape fluttering in the breeze, the General sits erect with his face and eyes to the front. His right hand, holding a hat, hangs at his side, and with his left hand holding the reins he guides his spirited charger in its rapid walk. The low pedestal of polished granite is ornamented on each side with three bronze wreaths, and its massive base is approached by three broad, low steps.

SIGNED: AVGVSTVS · SAINT-GAVDENS · M · C · M · III

Given to the City in 1903.

INSCRIPTION

TO GENERAL
WILLIAM TECUMSEH SHERMAN
BORN FEB 8 1820
DIED FEB 14 1891
ERECTED BY CITIZENS OF NEW YORK
UNDER THE AUSPICES OF THE
CHAMBER OF COMMERCE
OF THE STATE OF NEW YORK

CENTRAL PARK—CONTINUED

AT COLUMBUS CIRCLE

CHRISTOPHER COLUMBUS

1446–1506

THE DISCOVERER OF AMERICA

ARTIST

GAETANO RUSSO

A MONUMENTAL granite column standing on a rectangular pedestal with a series of bases is surmounted by a colossal white marble figure dressed in an ample cloak and wearing a small cap, below which his long hair is conspicuous. His face is turned to the right and his right hand hangs at his side, while his left rests against his hip. A series of three bronze prows project from two opposite sides of the column and the other two sides are ornamented with two bronze anchors. The front of the pedestal is adorned with a winged figure of a youth, heroic size, in white marble who is examining a terrestrial globe. Below this figure is a bronze tablet six feet long by two feet wide representing the landing of Columbus in high relief, and on the opposite side of the pedestal a similar bronze tablet represents Columbus leaving Spain. Above this is a screaming bronze eagle holding two shields.

SIGNED: G. RUSSO. INVENTO E SCOLPI ROMA 1894

INSCRIPTIONS

HIGH UP ON SHAFT

A
CHRISTOFORO COLOMBO

WEST SIDE OF PEDESTAL

A
CHRISTOFORO COLOMBO
GL' ITALIANI RESIDENTI IN AMERICA
. . .
IRRISO PRIMA
MINACCIATO DURANTE IL VIAGGIO
INCATENATO DOPO
SAPENDO ESSER GENEROSO QUANTO OPPRESSO
DONAVA UN MONDO AL MONDO

WASHINGTON IRVING

BY

FRIEDRICH BEER

FOR DESCRIPTION SEE PAGE 161

CHRISTOPHER COLUMBUS

COVERER OF AMERICA

ARTIST

GAETANO RUSSO

AL granite column standing on a rectangular series of bases is surmounted by a colossal white dressed in an ample cloak and wearing a small cap, is long hair is conspicuous. His face is turned to his right hand hangs at his side, while his left rests A series of three bronze prows project from two sides of the column and the other two sides are orna- with two bronze anchors. The front of the pedestal is with a winged figure of a youth, heroic size, in white who is examining a terrestrial globe. Below this figure is e tablet six feet long by two feet wide representing the a similar bronze tablet represents Columbus leaving Spain. ve this is a screaming bronze ea

CHRISTOFORO COLOMBO

A

CHRISTOFORO COLOMBO

IRRISO PRIMA

ONEROSO QUANTO OPPRESSO

WASHINGTON
IRVING
BORN 1783-DIED 1859

CENTRAL PARK—CONTINUED

LA GIOIA E LA GLORIA
NON EBBERO MAI PIU SOLLENNE GRIDO
DI QUELLO CHE RISUONO IN VISTA
DELLA PRIMA ISOLA AMERICANA
TERRA! TERRA!

NEL 12 OTTOBRE 1892
QUARTO CENTENARIO
DELLA SCOPERTA D'AMERICA
A IMPERITURA MEMORIA

EAST SIDE OF PEDESTAL

TO
CHRISTOPHER COLUMBUS
THE ITALIANS RESIDENT IN AMERICA

. . .

SCOFFED AT BEFORE,
DURING THE VOYAGE, MENACED,
AFTER IT, CHAINED,
AS GENEROUS AS OPPRESSED,
TO THE WORLD HE GAVE A WORLD.

JOY AND GLORY
NEVER UTTERED A MORE THRILLING CALL
THAN THAT WHICH RESOUNDED
FROM THE CONQUERED OCEAN
IN SIGHT OF THE FIRST AMERICAN ISLAND
LAND! LAND!

ON THE XII OF OCTOBER MDCCCXCII
THE FOURTH CENTENARY
OF THE DISCOVERY OF AMERICA
IN IMPERISHABLE REMEMBRANCE

WEST SIDE OF BASE

Per iniziativa
del Progresso Italo Americano
Il primo giornale Italiano quotidiano
negli Stati Uniti
Cav. Carlo Barsotti Editora e Proprietario

CENTRAL PARK—CONTINUED

NEAR THE PLAZA ENTRANCE

FRIEDRICH HEINRICH ALEXANDER VON HUMBOLDT

1769–1859

A CELEBRATED GERMAN SCIENTIST AND AUTHOR

ARTIST

GUSTAV BLAESER

1813–1874

An undraped bronze bust, heroic size, stands with the face and eyes to the front, on a simple granite pedestal.

SIGNED: GUST. BLAESER. FEC. BERLIN 1869

Given to the City in 1869.

INSCRIPTION

ALEXANDER VON HUMBOLDT

—

NEAR THE PLAZA ENTRANCE

THOMAS MOORE

1779–1852

AN IRISH POET

ARTIST

D. B. SHEAHAN

Dressed in a coat with broad collar, partly concealed by a cloak draped about the shoulders, is a bronze bust, heroic size, standing on a simple granite pedestal.

SIGNED: D. B. SHEAHAN SCULPT NEW YORK 1879

Given to the City in 1879.

INSCRIPTION

MOORE

WILLIAM TECUMSEH SHERMAN

BY

AUGUSTUS SAINT GAUDENS, N.A.

FOR DESCRIPTION SEE PAGE 163

THE PLAZA, ENTRANCE

FRIEDRICH HEINRICH ALEXANDER VON HUMBOLDT

1769–1859

CELEBRATED GERMAN SCIENTIST AND AUTHOR

ARTIST

GUSTAV BLAESER

1813–1883

An undraped bronze bust, heroic size, stands with the face and eyes to the front, on a simple granite pedestal.

SIGNED: GUST. BLAESER. FEC. BERLIN 1869

Gift to the City in 1869.

WILLIAM TECUMSEH SHERMAN

1820–1891

BY

AUGUSTUS SAINT GAUDENS, N.A.

FOR DESCRIPTION SEE PAGE 103

THOMAS MOORE

1779–1852

AN IRISH POET

ARTIST

D. B. SHEAHAN

Dressed in a coat with broad collar, partly concealed by a cloak draped about the shoulders, is a bronze bust, heroic size, standing on a simple granite pedestal.

D. B. SHEAHAN SCULPT. NEW YORK 1879

Gift to the City in 1879.

INSCRIPTION

MOORE

CENTRAL PARK—CONTINUED

NEAR COLUMBUS CIRCLE ENTRANCE

COMMERCE

ARTIST
JULES FESQUET
1836–1882

CLAD in a stola, with its ample folds across the left arm, a bronze female figure, heroic size, stands on a simple granite pedestal. On her head is a castellated crown encircled by ears of corn; in the hollow of her left arm she holds a caduceus; her right hand rests on a rudder standing at her side, and her right foot is advanced with the knee bent.

SIGNED: J. FESQUET. PARIS. 1864

Given to the City in 1864.

SOUTH ENTRANCE TO THE MALL

CHRISTOPHER COLUMBUS

1446–1506
THE DISCOVERER OF AMERICA, 1492

ARTIST
J. SUÑOL

DRESSED in a heavy fur-trimmed sleeveless coat over a tunic, a bronze figure, heroic size, stands on a granite pedestal. His face is lifted as if in supplication, with the eyes gazing upward. His right hand clasps a flag furled about its staff standing at his side, while his left is extended in a supplicatory gesture. A terrestrial globe rests on a capstan wound with cable at his right.

SIGNED: J. SUÑOL

INSCRIPTION

COLUMBUS

PRESENTED BY CITIZENS OF NEW YORK
IN COMMEMORATION OF THE
FOUR HUNDREDTH ANNIVERSARY
OF THE
DISCOVERY OF THE NEW WORLD
OCTOBER 1492

CENTRAL PARK—CONTINUED

SOUTH ENTRANCE TO THE MALL

WILLIAM SHAKESPEARE
1564–1616

ARTIST
JOHN QUINCY ADAMS WARD, N.A.
1830–

STANDING on a granite pedestal, in a thoughtful attitude, with the head inclined forward, a small book held against the breast with the right hand, and the left hand resting against the hip, is a figure in bronze, heroic size. He is dressed in doublet and hose, with a short cloak hanging from his shoulders, and his right foot is advanced so that the weight of the body is on the left.

SIGNED: J. Q. A. WARD, 1870

INSCRIPTION

ERECTED BY
CITIZENS OF NEW YORK
APRIL 23 1864
THE THREE HUNDREDTH ANNIVERSARY
OF THE BIRTH OF
SHAKESPEARE.

NEAR SOUTH ENTRANCE TO THE MALL

INDIAN HUNTER

ARTIST
JOHN QUINCY ADAMS WARD, N.A.
1830–

WITH long, unkempt hair, and clad only with a skin about the loins, a bronze figure, heroic size, stands on a simple granite pedestal. He leans forward on the right leg with the knee bent, and his left leg is extended backward, with the toes just touching the plinth. His face is turned to the left, and his keen eyes look straight ahead. In his left hand he holds a bow and arrow, and his right hand grasps the neck of a dog standing alert at his side.

SIGNED: J. Q. A. WARD SCULPTOR. N. Y. 1866

Given to the City in 1868.

CHRISTOPHER COLUMBUS

BY

GAETANO RUSSO

FOR DESCRIPTION SEE PAGE 164

CHRISTOPHER COLUMBUS

WILLIAM SHAKESPEARE

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

...G on a granite pedestal, in a thoughtful attitude, with ...lined forward, a small book held against the breast ...right hand, and the left hand resting against the hip, is a ...n bronze, heroic size. He is dressed in doublet and hose, ... short cloak hanging from his shoulders, and his right foot ... that the weight of the body is on the left.

SIGNED: J. Q. A. WARD, 1870

CITIZEN

SHAKESPEARE

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

... unkempt hair, and clad only with a skin about the ...e figure, heroic size, stands on a simple granite pedes- ... forward on the right leg with the knee bent, and ... extended backward, with the toes just touching the ... face is turned to the left, and his keen eyes look ... In his left hand he holds a bow and arrow, and ... asps the neck of a dog standing alert at his side.

WARD SCULPTOR. N. Y. 1866

CENTRAL PARK—CONTINUED

ON THE MALL

ROBERT BURNS

1759–1796

SCOTTISH LYRIC POET

ARTIST

SIR JOHN STEELL

1804–1891

THIS is a colossal bronze figure of the poet seated on a stump. His head is thrown back and inclined to the left, with the eyes looking up. About him is draped a voluminous mantle, and in his right hand he holds a quill pen before him, while his left arm hangs over a projecting branch of the stump. At his feet, near a plow-share, lies a scroll on which is engraved part of the poem "To Mary in Heaven."

INSCRIPTIONS

ROBERT BURNS

PRESENTED
TO THE
CITY OF NEW YORK
BY ADMIRERS OF
SCOTIA'S PEASANT BARD
ON THE 121ST. ANNIVERSARY
OF HIS BIRTH

Thou ling'ring star, with less'ning ray,
That lov'st to greet the early morn,
Again thou usher'st in the day
My Mary from my soul was torn.
O Mary! dear departed shade!
Where is thy place of blissful rest?
See'st thou thy lover lowly laid?
Hear'st thou the groans that rend his breast?
That sacred hour can I forget,
Can I forget the hallowed grove
Where by the winding Ayr we met,
parting love!

CENTRAL PARK—CONTINUED

ON THE MALL

SIR WALTER SCOTT

1771–1832

FAMOUS SCOTTISH NOVELIST AND POET

ARTIST

SIR JOHN STEELL

1804–1891

WRAPPED in a voluminous mantle, with the head inclined forward in thoughtful attitude, a colossal bronze figure is seated on a rock resting on a granite pedestal. His hands clasp a book in his lap, and in the right is a pencil. A dog in bronze lies at his feet, with its nose pointed up toward its master.

SIGNED: JN. STEELL R.S.A. SCULPT. EDINR. 1871

INSCRIPTION

WALTER SCOTT

PRESENTED TO THE CITY OF NEW YORK
BY RESIDENT SCOTSMEN AND THEIR SONS
ON 15th AUGUST 1871;
THE 100TH ANNIVERSARY OF THE BIRTH OF
SIR WALTER SCOTT. BARONET.

ON THE MALL

FITZ-GREENE HALLECK

1790–1867

AN AMERICAN POET

ARTIST

JAMES WILSON ALEXANDER MACDONALD

1824–1908

THIS is a bronze figure, heroic size, seated with crossed legs, and with a cloak over the left shoulder extending across the lap and

WILLIAM SHAKESPEARE

BY

JOHN QUINCY ADAMS WARD, N.A.

FOR DESCRIPTION SEE PAGE 168

SIR WALTER SCOTT

FAMOUS SCOTTISH NOVELIST AND POET

ARTIST

SIR JOHN STEELL

1804–1891

Wrapped in a voluminous mantle, with the head inclined for- ughtful attitude, a colossal bronze figure is seated on a ; on a granite pedestal. His hands clasp a book in his the right is a pencil. A dog in bronze lies at his feet, nose pointed up toward its master.

PRESENTED TO THE

SIR WALTER SCOTT. BARONET.

FITZ-GREENE HALLECK

AN AMERICAN POET

ARTIST

JAMES WILSON ALEXANDER MacDONALD

CENTRAL PARK—CONTINUED

falling to the plinth. His right hand, holding a pencil, is dropped at his side, while in his left he holds a tablet, and his face is turned to the right, with the eyes gazing upward.

SIGNED: WILSON MACDONALD SCULPTOR 1876

INSCRIPTION

FITZ GREENE HALLECK

NORTH END OF THE MALL

LUDWIG VAN BEETHOVEN
1770–1827

ARTIST
HENRY BAERER
1837–

A BRONZE bust, heroic size, of a man with long thick hair, stands on a granite pedestal, the front of which is ornamented with a bronze harp encircled with a wreath. His face is turned to the left, and his eyes, slightly raised, look straight ahead.

SIGNED: HENRY BAERER SCULPTOR. N. Y.

INSCRIPTIONS

BEETHOVEN

ERECTED
AND
PRESENTED
TO THE
CITY OF NEW YORK
BY THE
BEETHOVEN MAENNERCHOR,
ON THEIR
25TH ANNIVERSARY
JULY 22ND 1884.

CENTRAL PARK—CONTINUED

WEST OF NORTH END OF THE MALL

EAGLES AND PREY

ARTIST
CHRISTIAN FRATIN
1810–1864

THIS is a bronze group consisting of two ferocious-looking eagles, with their wings spread and their talons about to seize a dead goat lying between them on a rock.

SIGNED: FRATIN VETHEUIL 1850

INSCRIPTION

PRESENTED BY
G. W. BURNHAM.
MDCCCLXIII

NORTHWEST OF THE MALL

TIGRESS AND CUBS

ARTIST
AUGUSTE CAIN
1822–1894

WITH head held high, a bronze tigress, heroic size, is striding over the rocks carrying by its wing a dead peacock with its long tail trailing beneath her feet. Two yelping cubs, with eyes fixed on the prey, are scrambling up the rock in front of their mother.

SIGNED: A. CAIN 1866

Given to the City in 1867.

NEAR WEST SEVENTY-SECOND STREET ENTRANCE

THE FALCONER

ARTIST
GEORGE SIMONDS

DRESSED in a simple doublet and hose, a bronze figure, heroic size, stands with the right foot advanced, on a round granite

INDIAN HUNTER

BY

JOHN QUINCY ADAMS WARD, N.A.

FOR DESCRIPTION SEE PAGE 168

EAGLES AND PREY

ARTIST

1810–1864

ronze group consisting of two ferocious-looking eagles, ings spread and their talons about to seize a dead goat en them on a rock.

INSCRIPTION

MDCCCLXIII

TIGRES

1822–1894

, head held high, a bronze tigress, heroic size, is striding e rocks carrying by its wing a dead peacock with its long ling beneath her feet. Two yelping cubs, with eyes fixed ing up the rock in front of their mother.

Y-SECOND STREET ENTRANCE

blet and base; a bronze figure, heroic foot advanced, on a round granite

CENTRAL PARK—CONTINUED

pedestal. His body bends to the left, but his face is turned upward and to the right, while his eyes are fixed on a falcon with wings spread which he holds aloft in his gauntleted left hand. His right hand is held before his waist.

SIGNED: GEORGE SIMONDS ROMAE SC. MDCCCLXXI

INSCRIPTION

THE FALCONER

PRESENTED BY GEORGE KEMP, MDCCCLXXII

NEAR WEST SEVENTY-SECOND STREET ENTRANCE

DANIEL WEBSTER

1782–1852

AN AMERICAN STATESMAN

ARTIST

THOMAS BALL

1819–

A COLOSSAL bronze figure, stands on a high granite pedestal with a small column at each corner of the dado. His face is turned slightly to the left and his right hand is thrust into the bosom of his dress-coat, while his left hangs at his side. At the left, an ample cloak is thrown over a low column.

SIGNED: THOMAS BALL INV. ET MOD.

INSCRIPTIONS

DANIEL WEBSTER

LIBERTY AND UNION,
NOW AND FOREVER,
ONE AND INSEPARABLE.

PRESENTED BY
GORDON W. BURNHAM
JULY IV. MDCCCLXXVI.

CENTRAL PARK—CONTINUED

WEST WALK, OPPOSITE SIXTY-SIXTH STREET

GIUSEPPE MAZZINI

1805–1872

AN ITALIAN PATRIOT AND REVOLUTIONIST

ARTIST

G. TURINI

An undraped bronze bust, heroic size, stands on a simple granite pedestal. He wears a full beard and his face is turned slightly to the right with the eyes turned still more in the same direction.

SIGNED: G. TURINI SCULPTOR NEW YORK 1876

INSCRIPTIONS

GIUSEPPE MAZZINI

DIO E IL POPOLO

PENSIERO EDAZIONE

PRESENTED
TO THE CITY OF NEW YORK
BY THE ITALIANS
IN THE U. S. OF AMERICA
1878

WEST WALK, OPPOSITE SIXTY-SEVENTH STREET

SEVENTH REGIMENT MEMORIAL

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

A SOLDIER in bronze, heroic size, is standing with his left foot advanced and the knee bent, his face turned to the left with the eyes looking straight ahead. The cape of his army overcoat is thrown back over his right shoulder, and his hands clasp the barrel of his gun, with its butt resting between his feet. Each dado of

TIGRESS AND CUBS

BY

AUGUSTE CAIN

FOR DESCRIPTION SEE PAGE 172

OPPOSITE SIXTY-SIXTH STREET

GIUSEPPE MAZZINI

1805–1872

AN ITALIAN PATRIOT AND REVOLUTIONIST

ARTIST

G. TURINI

ndraped bronze bust, heroic size, stands on a simple granite
tal. He wears a full beard and his face is turned slightly
e right with the eyes turned still more in the same direction.

INSCRIPTIONS

GIUSEPPE MAZZINI

1878

WEST WALK, OPPOSITE SIXTY-SEVENTH STREET

SEVENTH REGIMENT MEMORIAL

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

DIER in bronze, heroic size, is standing with his left foot
and the knee bent, his face turned to the left with the
eyes looking straight ahead. The cape of his army overcoat is
drawn back over his right shoulder, and his hands clasp the barrel
th its butt resting between his feet. Each dado of

A. CAIN

CENTRAL PARK—CONTINUED

the granite pedestal is ornamented with a shield in high relief and each side of its base with an heraldic bronze plaque.

SIGNED: J. Q. A. WARD 1869

INSCRIPTIONS

THE
SEVENTH REGIMENT
MEMORIAL
OF
1861 - 1865.

PRO
PATRIA
ET
GLORIA
IN HONOR OF THE MEMBERS
OF THE
SEVENTH REGIMENT N. G. S. N. Y.
FIFTY EIGHT IN NUMBER
WHO GAVE THEIR LIVES
IN
DEFENSE OF THE UNION
1861 - 1865
ERECTED
BY THE
SEVENTH REGIMENT
NATIONAL GUARD S. N. Y.
MDCCCLXXIII

OFF EAST DRIVE, OPPOSITE SEVENTY-EIGHTH STREET

FOUNTAIN

ARTIST
OLIN LEVI WARNER, N.A.
1844–1896

A LARGE granite slab, 9 feet long by 4 feet high, ornamented with carvings of shells and other sea things. On one side a large drinking basin for horses, in the form of a shell; on the other side a fixture and basin for persons. On each side of this latter basin is a figure of a boy carved in low relief.

SIGNED: O. L. WARNER 1890.

CENTRAL PARK—CONTINUED

ESPLANADE

BETHESDA FOUNTAIN

ARTIST
EMMA STEBBINS
1815–1882

A BRONZE and granite drinking fountain. A winged female figure stands on a rock. From under her feet flows water out over an umbrella-shaped fixture, beneath which stand four figures of children around a central column. Beneath them a large basin resting on columns receives the water, which overflows again into a basin.

Erected by the City in 1873.

WEST OF MALL

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin for horses, about 10 feet in diameter, made of artificial granite lined with copper. In the center rises an ornamental fixture, 10 feet high, made of bronze, granite and mosaic.

SEVENTIETH STREET AND FIFTH AVENUE

*RICHARD MORRIS HUNT
1828–1895
AMERICAN ARCHITECT

ARTIST
DANIEL CHESTER FRENCH, N.A.
1850–

A SEMICIRCULAR granite entablature, ornamented with antefixæ of anthemion design, is supported on a high base by eight square pillars and four Ionic columns. The latter stand on a projection

THE FALCONER

BY

GEORGE SIMONDS

FOR DESCRIPTION SEE PAGE 172

CENTRAL PARK—CONTINUED

BETHESDA FOUNTAIN

EMMA STEBBINS

and granite-fronting fountain. A winged female figure a rock. From under her feet flows water out over an -shaped fixture, beneath which stand four figures of en around a central column. Beneath them a large basin on column receives the water, which overflows again into

ected by the City in 1873.

FOUNTAIN

A CIRCULAR basin for horses, about 10 feet in diameter, made of artificial granite lined with copper. In the center rises an ornamental fixture, 10 feet high, made of bronze, granite and mosaic.

SEVENTIETH STREET AND FIFTH AVENUE

*RICHARD MORRIS HUNT

AMERICAN ARCHITECT

ARTIST

DANIEL CHESTER FRENCH, N.A.

granite entablature, ornamented with antefixæ , is supported on a high base by eight square he latter stand on a projection

CENTRAL PARK—CONTINUED

which serves as a back to a low seat. In the center, two pilasters support a projection of the entablature, and, in front of the screen between them, stands a simple pedestal holding a bronze bust, heroic size, of a man with his bearded face turned a little to the right. On a lower pedestal, against each end of the structure, stands the figure of a woman, heroic size, in simple, classic costume. The one at the left, holds in her left hand, before her waist, a palette and brushes, while her right hand, holding a hammer, hangs at her side. The figure at the right end, holds in both hands, before her, a model of a building.

SIGNED: DANIEL · C · FRENCH · SCULPTOR · 1900

INSCRIPTIONS

TO
RICHARD MORRIS HVNT
OCTOBER 31, 1828
JVLY 31, 1895
IN RECOGNITION
OF HIS SERVICES TO
THE CAVSE OF ART
IN AMERICA
THIS MEMORIAL
WAS ERECTED 1898 BY
THE ART SOCIETIES
OF NEW YORK

THE CENTVRY ASSOCIATION
THE MUNICIPAL ART SOCIETY
THE METROPOLITAN MVSEVM
OF ART
THE ARTIST ARTIZANS
OF NEW YORK
THE ARCHITECTVRAL LEAGVE
NATIONAL SCVLPTVRE SOCIETY
NATIONAL ACADEMY OF DESIGN
SOCIETY OF AMERICAN ARTISTS
AMERICAN INSTITVTE
OF ARCHITECTS
AMERICAN WATER COLOR SOCIETY
SOCIETY OF BEAVX ARTS ARCHITECTS.

CENTRAL PARK—CONTINUED

NEAR FIFTH AVENUE AND SEVENTY-SECOND STREET ENTRANCE

SAMUEL FINLEY BREESE MORSE

1791–1872

AMERICAN ARTIST AND INVENTOR OF ELECTRIC TELEGRAPH

ARTIST

BYRON M. PICKETT

A BRONZE figure, heroic size, of a man with long hair and whiskers stands on a granite pedestal. An ample cloak hangs from his right shoulder covering his arm, while in the hand he holds a feather. His left hand rests on a Morse telegraph instrument standing on a column.

SIGNED: B. M. PICKETT. SCULPT. 1870

Given to the City in 1871.

INSCRIPTION

MORSE

NEAR FIFTH AVENUE AND SEVENTY-SECOND STREET ENTRANCE

THE PILGRIM

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

DRESSED in the costume of the seventeenth century, a bronze figure, heroic size, stands with the right foot advanced on a rough-hewn granite pedestal. His face is to the front and his eyes look straight ahead. His clenched left hand hangs at his side, and his right rests on the muzzle of a gun with its butt standing on the plinth. On the four sides of the pedestal just below the surbase are four low reliefs in bronze, representing respectively: "Bible and Sword," "Commerce," "The Mayflower," and "Cross-bow and Arrows."

SIGNED: J. Q. A. WARD SCULPTOR 1884

DANIEL WEBSTER

BY

THOMAS BALL

FOR DESCRIPTION SEE PAGE 173

NEAR FIFTH AVENUE AND SEVENTY-SECOND STREET ENTRANCE

SAMUEL FINLEY BREESE MORSE

1791–1872

AMERICAN ARTIST AND INVENTOR OF ELECTRIC TELEGRAPH

ARTIST

BYRON M. PICKETT

A seated figure, heroic size, of a man with long hair and whiskers on a granite pedestal. An ample cloak hangs from his right shoulder covering his arm, while in the hand he holds a feather. His left hand rests on a Morse telegraph instrument standing on a column.

JOSEPH B. M. PICKETT, SCULPT. 1870

Given to the City in 1871.

INSCRIPTION

MORSE

NEAR FIFTH AVENUE AND SEVENTY-SECOND STREET ENTRANCE

THE PILGRIM

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1836–

Dressed in the costume of the seventeenth century, a bronze figure, heroic size, stands with its right foot advanced on a rough-hewn granite pedestal. His face is to the front and his eyes look straight ahead. His clenched left hand hangs at his side, and his right rests on the muzzle of a gun with its butt standing on the pedestal. On the four sides of the pedestal just below the surface are four low reliefs in bronze, representing respectively, "Bible and Sword," "Commerce," "The Mayflower," and "Cross-bow and Arrows."

ERTY AND UNION,
NOW AND FOREVER,
E AND INSEPARABLE.
WEBSTER

CENTRAL PARK—CONTINUED

INSCRIPTIONS

TO COMMEMORATE
THE LANDING OF THE
PILGRIM FATHERS
ON
PLYMOUTH ROCK
DECEMBER 21, 1620.

ERECTED BY THE
NEW ENGLAND SOCIETY
IN THE CITY OF NEW YORK
1885.

EAST DRIVE, OPPOSITE SEVENTY-SIXTH STREET

STILL HUNT

ARTIST
EDWARD KEMEYS
1843–1907

CROUCHING on a rock, as if about to spring, is a bronze figure of a panther, heroic size. With head turned to the left, ears erect, its keen eyes are fixed intently straight ahead.

SIGNED: E. KEMEYS

Given to the City.

IN THE RAMBLE, OPPOSITE SEVENTY-SIXTH STREET

JOHANN CHRISTOPH FRIEDRICH VON SCHILLER

1759–1805
GERMAN POET, DRAMATIST AND HISTORIAN

ARTIST
C. L. RICHTER

WITH long hair lying in curls on the undraped shoulders, a bronze bust, heroic size, stands on a simple granite pedestal.

SIGNED: C. L. RICHTER FECIT

CENTRAL PARK—CONTINUED

INSCRIPTION

SCHILLER

ZUR
HUNDERTJÄHRIGEN GEBURTSTAGSFEIER.
DEN 9TEN NOVEMBER 1859.
DIE DEUTSCHEN IN NEW YORK.

—

IN THE METROPOLITAN MUSEUM OF ART

GEORGE WASHINGTON

1732–1799
FIRST PRESIDENT UNITED STATES, 1789–97

ARTIST
JEAN ANTOINE HOUDON
1741–1828

THIS is a bronze statue, life size, of Washington dressed in Colonial costume, with his face slightly raised and turned a little to the right. His left foot is advanced, with the knee slightly bent. His right hand rests on his cane standing out from his body, and his left hand lies on a cloak lying over the top of a modified fasces nearly as high as his shoulder. Behind him stands a plow.

In the year 1784 the State of Virginia appropriated 1,000 guineas for a statue of Washington to be made of the purest marble by the most eminent sculptor of Europe. Jefferson and Franklin being then in Europe were commissioned to make arrangements. They approached Houdon, though the sum was about half his usual price. He said that it would be the glory of his life to be enabled to place his name humbly upon the plinth of a statue representing that good and great man. Houdon arrived in this country in the fall of 1785. He went direct to Mt. Vernon, where he remained a fortnight the guest of Washington. He made plaster casts of Washington's head and his whole person without clothing; of his spurs, watch seals and walking-stick. These casts were shipped to France, where, in 1788, Houdon completed the white marble statue which stands in the State House of Virginia. Six copies were made in bronze at the foundry of W. J. Hubard in

FOUNTAIN

BY

OLIN LEVI WARNER, N.A.

FOR DESCRIPTION SEE PAGE 175

nze statue, life size, of Washington dressed in Co-
with his face slightly raised and turned a little to
left foot is advanced, with the knee slightly bent.
rests on his cane standing out from his body, and
es on a cloak lying over the top of a modified fasces
as his shoulder. Behind him stands a plow.

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Washington to be made of the purest marble by
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ch seals and walking-stick. These casts
here, in 1788. Houdon completed the
nds in the State House of Virginia.
the foundry of W. J. Hubard in

CENTRAL PARK—CONTINUED

1857. This copy was placed in the City Hall in 1859 and negotiations to have the city purchase it for $12,000 were continued for a decade. The other five copies are in the following places:
Military Institute, Lexington, Va.
Raleigh, N. C.
Columbia, S. C.
Lafayette Park, St. Louis, Mo.
Corcoran Art Gallery, Washington, D. C.

SIGNED:

FAIT PAR HOUDON, CITOYEN FRANCAIS 1788. FUTIED I. M. GÜNTHERMANN

Given to the City in 1884.

INSCRIPTIONS

GEORGE WASHINGTON

WASHINGTON

BRONZE REPLICA OF A MARBLE STATUE BY HOUDON
IN THE STATE CAPITOL AT RICHMOND, VIRGINIA

PRESENTED TO THE CITY OF NEW YORK
BY THE PUPILS OF THE PUBLIC SCHOOLS

NEAR THE METROPOLITAN MUSEUM

EGYPTIAN OBELISK

ARTIST
UNKNOWN

A MONOLITH of reddish-pink Syene granite from the Assouan quarries. It is 71 feet in height, measures 8 feet 8 inches in thickness at the base, and weighs 488,000 pounds. Its four sides are inscribed with Egyptian hieroglyphics, principally in honor of Thothmes III (B.C., 1591–1565, Lepsius), who caused it to be erected before the Temple of the Sun at Heliopolis. The inscriptions on one of the sides are by Rameses II (1292 to 1225 B.C.). It is mounted on a pedestal of the same granite, and is kept in place by four bronze crabs, reproductions of the original supports

CENTRAL PARK—CONTINUED

which are now in the Metropolitan Museum of Art. The base is composed of the original three steps of Egyptian limestone. On the pincers of the four crabs are eight inscriptions. Beginning with the southeast corner, they read as follows:

INSCRIPTIONS

Λ. ΙΗ. ΚΑΙΣΑΡΟΣ
ΒΑΡΒΑΡΟΣ ΑΝΕΟΗΚΕ
ΑΡΧΙΤΕΚΤΟΝΟΥΝΤΟΣ
ΠΟΝΤΙΟΥ

REPRODUCED FROM THE ORIGINAL

QUARRIED AT SYENE EGYPT ERECTED
AT HELIOPOLIS EGYPT BY THOTHMES III
IN THE SIXTEENTH CENTURY B. C.

[Above the inscription, to the right, is a cartouche of Thothmes III.]

REMOVED TO ALEXANDRIA EGYPT
AND ERECTED THERE B. C. 12,
BY THE ROMANS.

REMOVED TO THE UNITED STATES
OF AMERICA A. D. 1880 AND ERECTED IN
NEW YORK CITY JANUARY 22, 1881.

PRESENTED TO THE
UNITED STATES GOVERNMENT
BY ISMAIL, KHEDIVE OF EGYPT.

RUTHERFORD BURCHARD HAYES PRESIDENT
WILLIAM MAXWELL EVARTS SECRETARY OF
STATE OF THE UNITED STATES.

THE COST OF REMOVING
FROM EGYPT AND PLACING ON THIS
SPOT THIS OBELISQUE PEDESTAL AND BASE
WAS BORNE BY WILLIAM H. VANDERBILT

LIEUTENANT COMMANDER
HENRY H. GORRINGE UNITED STATES NAVY
DESIGNED THE PLANS FOR AND SUPERINTENDED
THE REMOVAL AND REERECTION

BETHESDA FOUNTAIN

BY

EMMA STEBBINS

FOR DESCRIPTION SEE PAGE 176

Metropolitan Museum of Art. The base is Egyptian limestone. On ight inscriptions. Beginning as follows:

ΒΑΡΟΣ ΑΝΕΘΗΚΕ
ΝΙΤΕΚΤΟΝΟΥΝΤΟΣ
ΠΟΝΤΙΟΥ

ODUCED FROM THE ORIGINAL

ED AT SYENE EGYPT ERECTED
THE SIXTEENTH CENTURY B. C.

[Above the inscription, to the right, is a cartouche of Thothmes III.]

AND ERECTED THERE

PRESENTED TO THE
UNITED STATES GOVERNMENT
ISMAIL, KHEDIVE OF EGYPT.

RUTHERFORD BURCHARD HAYES PRESIDENT
WILLIAM MAXWELL EVARTS SECRETARY OF
STATE OF THE UNITED STATES.

E COST OF REMOVING
SPOT THIS OBELISQUE PEDESTAL AND BASE
WAS BORNE BY WILLIAM H. VANDERBILT

ANT COMMANDER
GE UNITED STATES NAVY
S FOR AND SUPERINTENDED
THE REMOVAL AND REERECTION

BELTHAZZAR FOUNTAIN
BY
EMMA STEBBINS
FOR DESIGNS SEE PAGE 150

CENTRAL PARK—CONTINUED

NORTHWEST OF THE METROPOLITAN MUSEUM

ALEXANDER HAMILTON

1757–1804

SECRETARY OF TREASURY, 1789–95

COMMANDER-IN-CHIEF OF ARMY, 1799–1804

ARTIST

CARL CONRADS

DRESSED in Colonial costume, a figure, heroic size, in granite, stands with the left foot advanced on a pedestal of the same material, on the projecting base of which lie carved in high relief a scabbard, sword and chapeau. His face is turned to the left, with the eyes looking straight ahead. He holds his closed right hand against his breast and his left, holding a document, rests on a low granite shaft.

SIGNED: C. CONRADS

INSCRIPTION

HAMILTON

PRESENTED BY
JOHN C. HAMILTON,
1880.

FIFTH AVENUE AND NINETY-SIXTH STREET ENTRANCE

ALBERT BERTEL THORVALDSEN

1770–1844

A DANISH SCULPTOR

ARTIST

HIMSELF

DRESSED in a short chiton, a bronze figure, life size, of a man in the prime of life, stands with the left foot advanced, on a granite pedestal. His head is inclined slightly forward, with the eyes looking straight ahead. His right hand, grasping a hammer, hangs at his side, while his left holds a chisel, with the arm resting

CENTRAL PARK—CONTINUED

on the head of a draped classic female figure, under life size. The right side of the pedestal is ornamented with a round bronze medallion of a winged female figure, in low relief, carrying two infants in her arms, and on the left side is a similar medallion with the figure carrying on her back an infant, holding a torch, while with her hands she scatters flowers.

INSCRIPTIONS

THORVALDSEN

Nysö
den 5. Octob. 1839

Kjöbenhavn. 1892

Erected by Danes in U. S. of America.

NORTHEAST PART OF CENTRAL PARK

McGOWN'S PASS MONUMENT

ARTIST

WM. W. BOSWORTH

An uncut granite block, 6 feet long, 2½ feet high, and 2 feet thick, stands on a polished granite base. It is surmounted by an old cannon. On one side stands an old mortar, on the other a bronze tablet.

INSCRIPTION

THIS EMINENCE COMMANDING
McGOWN'S PASS
WAS OCCUPIED BY BRITISH TROOPS SEPT 15 1776
AND EVACUATED NOV 21 1783
HERE BEGINNING AUG 18 1814 THE CITIZENS OF NEW YORK
BUILT FORT CLINTON TO PROTECT THE CITY
IN THE SECOND WAR WITH GREAT BRITAIN
THIS TABLET IS ERECTED BY THE CHILDREN OF THE
CITY HISTORY CLUB OF NEW YORK A.D. 1906

FOR THE CITY

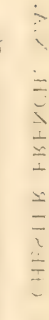
CITY HISTORY CLUB
OF NEW YORK

RICHARD MORRIS HUNT

BY

DANIEL CHESTER FRENCH, N.A.

FOR DESCRIPTION SEE PAGE 176



... head of a draped classic female figure, under life size. The ... is ornamented with a round bronze me... female figure, in low relief, carrying two infants in ... left side is a similar medallion with the figure ... r back an infant, holding a torch, while with her ... catters flowers.

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... CLINTON ... TO PROTECT THE CITY
... D WAR ... WITH GREAT BRITAIN
... ECTED ... BY THE CHILDREN OF THE

FOR THE CITY
CITY HISTORY CLUB

CENTRAL PARK—CONTINUED

NORTHWEST CENTRAL PARK, NEAR ONE HUNDRED AND TENTH STREET

*BLOCKHOUSE TABLET

ARTIST
JOHN WILLIAMS

INSCRIPTION

THIS BLOCKHOUSE
WAS PART OF A LINE OF FORTIFICATIONS
EXTENDING FROM THE HUDSON TO THE
HARLEM RIVER, BUILT FOR THE DEFENCE
OF NEW YORK BY ITS PATRIOTIC CITIZENS
DURING THE WAR OF 1812–1815

THIS TABLET IS ERECTED BY
THE WOMEN'S AUXILIARY TO THE AMERICAN SCENIC
AND HISTORIC PRESERVATION SOCIETY
A. D. 1905

AT BROADWAY AND SEVENTY-THIRD STREET

*GIUSEPPE VERDI

1813–1901
AN ITALIAN OPERATIC COMPOSER

ARTIST
PASQUALE CIVILETTI

A FIGURE, heroic size, in white Carrara marble, of a man with full beard and long hair, stands with the right foot advanced on a polished, dark granite pedestal, consisting of an irregular base 6½ feet high, surmounted by a column 9¾ feet high. His face is turned to the right, and over his left arm he carries a heavy cloak with the hand resting against the hip, while his right hand hangs at his side. Standing on projections of the base, at equal distances

CENTRAL PARK—CONTINUED

from one another around the column, are four figures, life size, in white Carrara marble, representing respectively "Aïda," "Falstaff," "Otello," and "Farza del Destino," each in characteristic costume and posture. Between these figures are white marble lyres resting against the base of the column.

SIGNED: PASQUALE CIVILETTI, PALERMO

Given to the City in 1906.

INSCRIPTION

ERECTED BY THE ITALIAN COMMUNITY THROUGH THE EFFORTS OF
CHEV. C. BARSOTTI. EDITOR OF THE ITALIAN
DAILY NEWSPAPER IL-PROGRESSO
ITALO-AMERICANO
OCTOBER 12, 1906

RIVERSIDE PARK

AT SEVENTY-SIXTH STREET

* HAMILTON FOUNTAIN

ARTIST
WARREN & WETMORE, ARCHITECTS

A LARGE shell-shaped granite basin for horses, 8 feet high and 8 feet wide. Water is supplied to the large basin from a small shell-shaped basin into which the water flows from a dolphin's head. The back of the fountain forms a part of the wall of the Drive. The whole is surmounted by an eagle, heroic size, with uplifted wings.

Given to the City in 1906.

INSCRIPTION

BEQUEATHED · TO · THE · CITY · OF · NEW · YORK · BY
· ROBERT · RAY · HAMILTON ·

STILL HUNT

BY

EDWARD KEMEYS

FOR DESCRIPTION SEE PAGE 179

-CONTINUED

d the column, are four figures, life size, in
representing respectively "Aïda," "Falstaff,"
'Otello," and "Forza del Destino," each in characteristic costume
nd posture. Between these figures are white marble lyres resting
e of the column.

SIGNED: PASQUALE CIVILETTI, PALERMO

the City in 1906.

INSCRIPTION

BY THE ITALIAN COMMUNITY THROUGH THE EFFORTS OF
CHEV. C. BARSOTTI. EDITOR OF THE ITALIAN
DAILY NEWSPAPER IL-PROGRESSO
ITALO-AMERICANO

AT SEVENTY-SIXTH STREET

*HAMILTON FOUNTAIN

ARTIST

WARREN & WETMORE, ARCHITECTS

A LARGE shell-shaped granite basin for horses, 8 feet high and
wide. Water is supplied to the large basin from a small
haped basin into which the water flows from a dolphin's head.
he back of the fountain forms a part of the wall of the Drive.
hole is surmounted by an eagle, heroic size, with uplifted wings.
n to the City in 1906.

INSCRIPTION

RIVERSIDE PARK—CONTINUED

AT NINETIETH STREET

*SOLDIERS' AND SAILORS' MONUMENT

ARTISTS
CHARLES W. STOUGHTON
ARTHUR A. STOUGHTON
PAUL E. DUBOY

An ornamental circular canopy of white marble rests on twelve fluted Corinthian columns of the same material, standing on a massive circular base entered by a doorway. Its approaches are elaborate granite and marble stairways with heavy white marble balustrades. Near by are large cannon mounted on rough-hewn granite boulders.

INSCRIPTIONS

AROUND TOP OF STRUCTURE IN LARGE LETTERS

TO THE MEMORY OF THE BRAVE SOLDIERS AND SAILORS WHO SAVED THE UNION

OVER DOOR

IN MEMORIAM

TABLET ON EAST SIDE OF MONUMENT

ERECTED BY
THE CITY OF NEW YORK
MCM

BRONZE TABLET ON REAR OF STRUCTURE

SOLDIERS' AND SAILORS' MEMORIAL MONUMENT
OF THE CITY OF NEW YORK.
COMMISSIONERS,
ROBERT A. VAN WYCK, MAYOR,
GEORGE C. CLAUSEN, PRESIDENT, PARK BOARD.
JOHN W. GOFF, RECORDER, BIRD S. COLER, COMPTROLLER.
JOSEPH A. GOULDEN, CHAIRMAN, MEMORIAL COMMITTEE,
GRAND ARMY OF THE REPUBLIC.
ARCHITECTS,
CHARLES W. STOUGHTON, ARTHUR A. STOUGHTON,
PAUL E. DUBOY.
BUILDERS, CULLEN AND DWYER.

RIVERSIDE PARK—CONTINUED

BRONZE TABLET SET INTO ONE OF THE BROAD STEPS IN FRONT OF STRUCTURE

ERECTED BY
THE CITY OF NEW YORK
TO COMMEMORATE THE VALOR
OF THE
SOLDIERS AND SAILORS
WHO IN THE CIVIL WAR
FOUGHT IN DEFENSE OF THE UNION.

ON A HIGH PILLAR OF THE BALUSTRADE STANDING SOUTHEAST OF STRUCTURE

SOUTH SIDE

· N · Y · VOLUNTEER ·
· REGIMENTS ·
· ACTIVELY · ENGAGED ·
· SEVENTY SECOND ·
· SEVENTY THIRD ·
· SEVENTY FOURTH ·
· SEVENTY NINTH ·
· EIGHTY SECOND ·
· EIGHTY THIRD ·

WEST SIDE

· FARRAGUT ·
· NEW ORLEANS · FAIR OAKS ·
· MALVERN HILL ·
· HARPERS FERRY · ANTIETAM ·
· IUKA · CORINTH ·
· FREDERICKSBURG · MURFREESBORO ·
· CHARLESTON ·
· JACKSON · CHANCELLORSVILLE ·

NORTH SIDE

· SICKLES ·
· WINSLOW · KELLY ·
· BARLOW · THOMAN ·
· CAMERON · SCOTT ·
· MURPHY · McMAHON ·
· WARREN · MOESCH ·
· HUSTON · STETSON ·
· WINTHROP ·

JOHANN CHRISTOPH FRIEDRICH VON SCHILLER

BY

C. L. RICHTER

FOR DESCRIPTION SEE PAGE 179

ERECTED BY
THE CITY OF NEW YORK
TO COMMEMORATE THE VALOR
OF THE
SOLDIERS AND SAILORS
WHO IN THE CIVIL WAR
FOUGHT IN DEFENSE OF THE UNION.

PILLAR OF THE BALUSTRADE STANDING
SOUTHEAST OF STRUCTURE

SOUTH SIDE

· SEVENTY

WEST SIDE

HARPERS FERRY · ANTIETAM ·
FREDERICKSBURG · MURFREESBORO
CHARLESTON ·

NORTH SIDE

SCHILLER

RIVERSIDE PARK—CONTINUED

EAST SIDE

· GRANT ·
· · FORT SUMTER · ·
· BULL RUN · HATTERAS INLET ·
· BALLS BLUFF ·
· PORT ROYAL · FORT HENRY ·
. ROANOKE ISLAND ·
· HAMPTON ROADS · SHILOH ·
· ISLAND Nº 10 ·

ON A HIGH PILLAR OF THE BALUSTRADE STANDING SOUTHWEST OF STRUCTURE

SOUTH SIDE

· N · Y · VOLUNTEER ·
· REGIMENTS ·
· ACTIVELY ENGAGED ·
· FIFTH · SEVENTH ·
· FORTY SECOND ·
· FIFTY NINTH ·
· SIXTY FIRST ·
· SIXTY NINTH ·
· SEVENTY FIRST ·

EAST SIDE

· SHERMAN ·
· GETTYSBURG · VICKSBURG ·
· PORT HUDSON ·
· CHICKAMAUGA · CHATTANOOGA ·
· FORT PILLOW ·
· WILDERNESS · SPOTTSYLVANIA ·
· COLD HARBOR ·
· KENESAW MOUNTAIN · ATLANTA ·

NORTH SIDE

· WORDEN ·
· CUSHING · RIDER ·
· SICARD · KAEPLIS ·
· PHILIP · MEAGHER ·
· SMITH · OLMSTEAD ·
· WILKES · TAYLOR ·
· WAINWRIGHT ·

RIVERSIDE PARK—CONTINUED

WEST SIDE

· PORTER ·
· CHAMBERSBURG · MOBILE BAY ·
· WINCHESTER ·
· CEDAR CREEK · FORT FISHER ·
· WILMINGTON ·
· BENTONVILLE · FIVE FORKS ·
· PETERSBURG ·
· RICHMOND · APPOMATTOX ·

AT ONE HUNDRED AND SIXTH STREET

*FRANZ SIGEL

1824–1902

A GERMAN-AMERICAN GENERAL

ARTIST

KARL FRANCIS THEODORE BITTER, N.A.

1868–

An equestrian statue in bronze, heroic size, stands on a simple granite pedestal at the head of a flight of steps. The General sits erect, with his face turned to the right and the eyes looking straight ahead. His right hand, holding his hat, hangs at his side, while with his left he is reining in his charger, which, with arched neck and flashing eyes, is straining forward against the bit.

SIGNED: K. B. 1907

Given to the City in 1907.

INSCRIPTION

· FRANZ SIGEL ·

GEORGE WASHINGTON

BY

JEAN ANTOINE HOUDON

FOR DESCRIPTION SEE PAGE 180

A GERMAN-AMERICAN GENERAL

ARTIST

KARL FRANCIS THEODORE BITTER, N.A.

n statue in bronze, heroic size, stands on a simple stal at the head of a flight of steps. The General sits his face turned to the right and the eyes looking straight ght hand, holding his hat, hangs at his side, while is reining in his charger, which, with arched neck raining forward against the bit.

SIGNED: K. B. 1907

RIVERSIDE PARK—CONTINUED

AT ONE HUNDRED AND TWENTY-SECOND STREET

GRANT'S TOMB

ARTIST

JOHN HEMINGWAY DUNCAN

1854–

THIS is a rectangular granite building, 90 feet square and 150 feet high, with a massive portico supported by six fluted Doric columns. It is surmounted by a cylindrical dome surrounded by a gallery of Ionic columns, and the whole is topped by a cone-shaped roof.

Given to the City in 1897.

INSCRIPTIONS

VLYSSES · S · GRANT
BORN · APRIL XXVII - MDCCCXXII
DIED · JVLY XXIII - MDCCCLXXXX

LET US
HAVE PEACE

MORNINGSIDE PARK

AT ONE HUNDRED AND TWENTY-THIRD STREET

* BLOCKHOUSE TABLET

ARTIST

J. AND R. LAMB

INSCRIPTION

THIS TABLET MARKS THE REMAINS OF A STONE TOWER, A PART OF A LINE OF FORTIFICATIONS EXTENDING FROM THE HUDSON TO THE HARLEM RIVER, BUILT FOR THE DEFENCE OF THE CITY OF NEW YORK BY ITS PATRIOTIC CITIZENS DURING THE WAR OF 1812 - 1815.

ERECTED BY THE
WOMEN'S AUXILIARY TO THE AMERICAN
SCENIC AND HISTORIC PRESERVATION SOCIETY
A. D. 1904

WASHINGTON–LAFAYETTE PARK

AT ONE HUNDRED AND FOURTEENTH STREET AND MANHATTAN AVENUE

*LAFAYETTE AND WASHINGTON

MARQUIS DE LAFAYETTE
1757–1834
MAJOR-GENERAL REVOLUTIONARY ARMY, 1777–81

GEORGE WASHINGTON
1732–1799
PRESIDENT OF UNITED STATES, 1789–97

ARTIST
FREDERIC AUGUSTE BARTHOLDI
1834–1904

DRESSED in Colonial uniforms, two bronze figures, heroic size, stand face to face, with right hands clasped, on a white marble pedestal. The figure at the left, nearly in profile, leans forward, with the weight of the body on the left foot and the left hand extended above his head, clasps two flags standing in the center behind the figures. The figure at the right stands in three-quarters view to the left, with the right foot advanced and the knee bent, while his left hand rests on the hilt of his sword.

SIGNED: A. BARTHOLDI, 1890

INSCRIPTION

LAFAYETTE–WASHINGTON

PRESENTED TO THE CITY OF NEW YORK
BY
CHARLES · B · ROUSS ·
· APRIL · NINETEENTH - NINETEEN · HUNDRED ·

EGYPTIAN OBELISK

BY

UNKNOWN SCULPTOR

FOR DESCRIPTION SEE PAGE 181

GTON–LAFAYETTE PARK

NDRED AND FOURTEENTH STREET AND
MANHATTAN AVENUE

*LAFAYETTE AND WASHINGTON

MARQUIS DE LAFAYETTE

1757–1834

MAJOR-GENERAL REVOLUTIONARY ARMY, 1777–81

GEORGE WASHINGTON

1732–1799

PRESIDENT OF UNITED STATES, 1789–97

ARTIST

1834–1904

to face, with right hands clasped, on a w
t of the body on the
his head, clasps two fl
ith the right foot advanced and the knee bent,
while his left hand rests on the hilt of his sword.

SIGNED: A. BARTHOLDI, 1890

INSCRIPTION

LAFAYETTE–WASHINGTON

D TO THE CITY OF NEW YORK
BY

ERECTED BY THE LAFAYETTE MONUMENT COMMISSION
OF THE STATE OF NEW YORK
1900

HANCOCK SQUARE

AT MANHATTAN AVENUE AND ONE HUNDRED TWENTY-THIRD STREET

WINFIELD SCOTT HANCOCK

1824–1886

BRIGADIER-GENERAL UNITED STATES ARMY, 1861–1886

ARTIST

JAMES WILSON ALEXANDER MacDONALD

1824–1908

THIS is a bronze portrait bust, heroic size, on a granite pedestal, with the head and eyes turned upward, and a broad ribbon thrown over the otherwise undraped chest.

SIGNED: 1891. WILSON MacDONALD SCULPTOR

Given to the City in 1891.

INSCRIPTION

HANCOCK

ON THE SPEEDWAY

AT ONE HUNDRED AND FIFTY-FIFTH STREET

HOOPER FOUNTAIN

ARTIST

GEORGE MARTIN HUSS

1853–

A LARGE circular granite basin. Back of it rises a round granite column 15 feet high, surmounted by a bronze fixture enclosing a globe. Back of this, a granite catch basin or urn for drippings from drinking place for persons.

SIGNED: GEORGE MARTIN HUSS ARCHITECT

INSCRIPTION

PRESENTED TO
THE CITY OF NEW YORK
BY
JOHN HOOPER
ERECTED MDCCCXCIV

WASHINGTON HEIGHTS

JUMEL MANSION TABLET

ARTIST
UNKNOWN

INSCRIPTION

WASHINGTON'S HEAD-QUARTERS
THIS TABLET IS DEDICATED BY THE WASHINGTON HEIGHTS
CHAPTER DAUGHTERS OF THE AMERICAN REVOLUTION
TO THE MEMORY OF GENERAL GEORGE WASHINGTON
WHO OCCUPIED THIS MANSION AS HIS HEAD-QUARTERS
FROM SEPTEMBER 16TH TO OCTOBER 21ST 1776. BATTLE OF
HARLEM HEIGHTS SEPTEMBER 16th. COUNCILS OF WAR.
PRESIDENT WASHINGTON VISITED THIS MANSION
ACCOMPANIED BY HIS CABINET JULY 1790.
MORRIS HOUSE 1758 | JUMEL MANSION 1810 | EARLE CLIFF 1900.

OFFICERS AND COMMITTEE
MRS. FERDINAND PINNEY EARLE REGENT

HENRIETTA MESICK BOSTWICK
EMILY L. BOSTWICK FAY
HARRIET E. LANDERS ROBBINS
ELIZA JUMEL CARYL
ELLA WILSON KRAMER
SARAH A. BLACKSTONE
J. ELIZABETH HOTCHKISS
FLORENCE BALLOU POOLE
E. FLORENCE EATON
MILDRED E. LANDERS CHIPMAN

JUMEL MANSION TABLET

ARTIST
UNKNOWN

INSCRIPTION

THIS PROPERTY WAS ACQUIRED
BY THE CITY OF NEW YORK UNDER
THE ADMINISTRATION OF SETH LOW
MAYOR AND FORMALLY OPENED AS
A PUBLIC PARK DECEMBER 28 1903
COMMISSIONERS
WILLIAM R. WILLCOX PRESIDENT
JOHN E. EUSTIS
RICHARD YOUNG
GEORGE S. TERRY SECRETARY

SOLDIERS' AND SAILORS' MONUMENT

BY

CHARLES W. STOUGHTON, ARTHUR A. STOUGHTON, PAUL E. DUBOY

FOR DESCRIPTION SEE PAGE 187

WASHINGTON HEIGHTS

MANSION TABLET

ARTIST
UNKNOWN

INSCRIPTION

DAUGHTERS OF THE AMERICAN REVOLUTION
MEMORY OF GENERAL GEORGE WASHINGTON
OCCUPIED THIS MANSION AS HIS HEAD-QUARTERS
HEIGHTS SEPTEMBER 16th. COUNCILS OF WAR.
PRESIDENT WASHINGTON VISITED THIS MANSION
HOUSE 1758 | JUMEL MANSION 1810 | EARLE CLIFF 1900.

OFFICERS AND COMMITTEE

JUMEL MANSION TABLET

ARTIST
UNKNOWN

INSCRIPTION

THIS PROPERTY WAS ACQUIRED
BY THE CITY OF NEW YORK UNDER
THE ADMINISTRATION OF SETH LOW
MAYOR AND FORMALLY OPENED AS

COMMISSIONERS
WILLIAM R. WILLCOX PRESIDENT
JOHN E. EUSTIS
RICHARD YOUNG
TERRY SECRETARY

SOLDIERS AND SAILORS MONUMENT

BY

CHARLES M. STORY, ARTHUR A. STORY AND PAUL E. DUBOY

FOR DESCRIPTION SEE PAGE 183

FORT WASHINGTON AVENUE

AT ONE HUNDRED EIGHTY-THIRD STREET

FORT WASHINGTON MONUMENT

ARTIST
UNKNOWN

A THIN white marble pedestal with a low seat is placed against a rock upon which stands a cannon mounted on a wooden carriage. The dado of the pedestal is dark granite with a narrow bronze frame enclosing the inscription, on each side of which are thin pilasters, one of them being ornamented with a bronze sword and wreath and the other with a bronze torch and wreath.

INSCRIPTION

THIS MEMORIAL MARKS THE SITE OF
FORT WASHINGTON
CONSTRUCTED BY THE CONTINENTAL TROOPS
IN THE SUMMER OF 1776
TAKEN BY THE BRITISH AFTER A HEROIC DEFENSE
NOVEMBER 16, 1776
REPOSSESSED BY THE AMERICANS UPON THEIR
TRIUMPHAL ENTRY INTO THE CITY OF NEW YORK
NOVEMBER 25, 1783
ERECTED THROUGH THE GENEROSITY OF
JAMES GORDON BENNETT
BY THE EMPIRE STATE SOCIETY OF THE
SONS OF THE AMERICAN REVOLUTION
NOVEMBER 16, 1901

IN THE BOROUGH OF
BROOKLYN

FRANZ SIGEL

IN THE BOROUGH OF
BROOKLYN

WILLIAMSBURG BRIDGE PLAZA

*GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

BY

HENRY MERWIN SHRADY

1871–

An equestrian bronze statue, heroic size, standing on a high granite pedestal. His Colonial uniform is nearly concealed by an ample cloak wrapped about him, and his face is to the front, with the eyes looking straight ahead. His right hand hangs at his side and his left holds the reins of his charger, standing quietly with arched neck.

SIGNED: H. M. SHRADY. 1906

INSCRIPTIONS

VALLEY FORGE

THIS MONUMENT IS PRESENTED TO THE CITY
BY JAMES B. HOWE
MEMBER OF 54th- 55th- CONGRESS
AND REGISTER OF KINGS COUNTY
COMMITTEE OF ARRANGEMENTS
22nd FEBRUARY 1900

FOR DESCRIPTION SEE PAGE 100

KARL FRANCIS THEODORE BITTER, A.M.

FRANZ SIGEL

BY

KARL FRANCIS THEODORE BITTER, N.A.

FOR DESCRIPTION SEE PAGE 190

IN THE BOROUGH OF BROOKLYN

WILLIAMSBURG BRIDGE PLAZA

*GEORGE WASHINGTON

1732–1799

PRESIDENT OF THE UNITED STATES, 1789–97

ARTIST

HENRY MERWIN SHRADY

1871–

An equestrian bronze statue, heroic size, stands on a high granite pedestal. His Colonial uniform is nearly concealed by an ample cloak wrapped about him, and his face is to the front, with the eyes looking straight ahead. His right hand hangs at his side and his left holds the reins of his charger, standing quietly with arched neck.

SIGNED: H. M. SHRADY. 1906

INSCRIPTIONS

VALLEY FORGE

· THIS · MONUMENT · IS · PRESENTED · TO · THE · CITY ·
· BY · JAMES · R · HOWE ·
· MEMBER · OF · 54th– 55th– U · S · CONGRESS ·
· AND · REGISTER · OF · KINGS · COUNTY ·
· COMMITTEE · OF · SUPERVISION · AND · CONSTRUCTION ·
· 2nd FEBRUARY · 1901 ·

BOROUGH HALL PARK

—

HENRY WARD BEECHER

1813–1887

PASTOR PLYMOUTH CONGREGATIONAL CHURCH, 1847–1887

ARTIST

JOHN QUINCY ADAMS WARD, N.A.

1830–

WEARING a heavy overcoat with cape, a bronze figure, heroic size, with the face turned to the right, stands with the left foot advanced, on a dark granite pedestal. His left hand, holding a soft hat, is seen below the cape of his coat, and his right hangs at his side. On the left, a life-size figure of a barefooted negress, wearing a simple garment, is resting her left knee on the base of the pedestal, the surbase of which she grasps with her right hand, while with her left she is laying a palm branch at the feet of the statue. On the right, a figure of a small girl, holding in her hands the end of a garland hanging from the top of the pedestal, stands on the base, on which a small boy is sitting on his jacket with his arms about the girl.

Given to the City in 1891.

SIGNED: J. Q. A. WARD SCULPTOR

INSCRIPTION

—

HENRY WARD BEECHER

1813 1887

THE GRATEFUL GIFT
OF MULTITUDES OF
ALL CLASSES CREEDS
AND CONDITIONS
AT HOME AND ABROAD
TO HONOR THE GREAT
APOSTLE OF THE
BROTHERHOOD OF MAN

GRANT'S TOMB

BY

JOHN HEMINGWAY DUNCAN

FOR DESCRIPTION SEE PAGE 191

BOROUGH HALL PARK

HENRY WARD BEECHER
1813–1887

ARTIST
QUINCY ADAMS WARD, N.A.
1820–

[illegible] overcoat with cape, a bronze figure, heroic size, [illegible]d to the right, stands with the left foot advanced, [illegible]e pedestal. His left hand, holding a soft hat, is seen [illegible] of his coat, and his right hangs at his side. On the [illegible] figure of a barefooted negress, wearing a simple [illegible] her left knee on the base of the pedestal, the [illegible] of which she grasps with her right hand, while with her [illegible] she is laying a palm branch at the feet of the statue. On the [illegible] a figure of a small girl, holding in her hands the end of a [illegible] from the top of the pedestal stands on the base [illegible] a small boy [illegible] his jacket with his arms about

[illegible] to the City in 1891

[illegible]

INSCRIPTION

HENRY WARD BEECHER

1813 1887

THE GRATEFUL GIFT
OF MULTITUDES OF
ALL CLASSES CREEDS
AND CONDITIONS
AT HOME AND ABROAD
TO HONOR THE GREAT
APOSTLE OF THE
BROTHERHOOD OF MAN

FOR DESCRIPTION SEE PAGE 101

JOHN HERMON PRATT

BY

CHARLES LOWE

BOROUGH HALL

BOROUGH PRESIDENT'S OFFICE

SAMUEL S. POWELL
1815–1879
MAYOR OF BROOKLYN, 1857–60; 1872–73

ARTIST
UNKNOWN

DRESSED in a modern costume, with the face and eyes to the front, is a white marble bust, life size.
Purchased by the City in 1874.

MUNICIPAL BUILDING

MARTIN KALBFLEISCH
1804–1873
MAYOR OF BROOKLYN, 1861–63; 1868–71

ARTIST
J. McNAMEE

A WHITE marble bust, life size.

SIGNED: J. McNAMEE. SCULPTOR 1877

Purchased by the City in 1877.

BOARD OF EDUCATION BUILDING

EPHRAIM J. WHITLOCK
1820–1881
PRESIDENT OF BOARD OF EDUCATION

ARTIST
UNKNOWN

IN the center of a white marble oval plaque is a face to the right in middle relief. This is set into a large rectangular slab of gray marble.

BOARD OF EDUCATION BUILDING—CONTINUED

INSCRIPTION

In
Grateful Memory Of
EPHRAIM. J. WHITLOCK;
FOR 23 YEARS A MEMBER
OF THE BOARD OF EDUCATION,
AND FOR 11 YEARS ITS
PRESIDENT.
DIED JUNE 30th 1881.
BY THE TEACHERS OF THE PUBLIC SCHOOLS
OF BROOKLYN.
EI LAUDEM, CUI DEBITA.

BEDFORD AVENUE

AT DIVISION AVENUE

FOUNTAIN

ARTIST
UNKNOWN

In the center of an octagonal basin stands an urn-shaped iron fountain surmounted by the figure of a woman. It is ornamented with storks and children in cast-iron.

FORT GREENE PARK

EDWARD FOWLER
1827–
BRIGADIER GENERAL

ARTIST
HENRY BAERER
1837–

Wearing a military cloak thrown back over the right shoulder, disclosing a General's uniform, a bronze figure, heroic size, stands with the left foot advanced on a round granite pedestal. His face

GEORGE WASHINGTON

BY

HENRY MERWIN SHRADY

FOR DESCRIPTION SEE PAGE 199

In
ul Memory Of
M. J. WHITLOCK;
PRESIDENT.
ACHERS OF THE PUBLIC SCHOOLS
OF BROOKLYN.
ET LAUDEM, CUI DEBITA.

BEDFORD AVENUE

FOUNTAIN

ARTIST
UNKNOWN

of an octagonal basin stands an urn-shaped iron
ren in cast-iron.

GREENE PARK

WARD FOWLER

ADIER GENERAL

BAERER

back over the right shoulder,
figure, heroic size, stands
pedestal. His face

FORT GREENE PARK—CONTINUED

is turned slightly to the right, with the eyes looking straight ahead. His left hand rests on the pommel of his sword and his right against his hip.

SIGNED: HENRY BAERER SCULPTOR N. Y.

INSCRIPTION

FOWLER

ERECTED BY THE CITY OF BROOKLYN
IN HONOR OF THE SERVICES RENDERED BY THE 14TH. REGT. N. Y. S. M.
1861 - 1865

BULL RUN	
BINNS HILL	FALMOUTH
SPOTTSYLVANIA, AUG. 1862.	CHANTILLY
FREDERICKSBURG	WILDERNESS
MINE RUN	LAUREL HILL
RAPPAHANNOCK STATION	FITZHUGH CROSSING
SOUTH MOUNTAIN	PORT ROYAL
CHANCELLORSVILLE	SEMINARY HILL
MANASSAS PLAINS	SULPHUR SPRINGS
GETTYSBURG	ANTIETAM
GROVETON	GAINESVILLE

SPOTTSYLVANIA - 1864.
DEDICATED MAY 18th. 1902.

GRANT SQUARE

ULYSSES SIMPSON GRANT

1822–1885

AN AMERICAN GENERAL
PRESIDENT OF THE UNITED STATES, 1869–77

ARTIST
WILLIAM ORDWAY PARTRIDGE
1861–

An equestrian statue in bronze, heroic size, stands on a high granite pedestal, the front of which is ornamented with a bronze wreath. The General wears his military overcoat unbuttoned, exposing his uniform beneath. His face is turned to the left, with the eyes looking straight ahead. His gauntleted right hand rests

GRANT SQUARE—CONTINUED

against his hip, and his left holds the reins of his alert charger, with head up, ears pointed forward, nostrils distended, and eyes looking intently into the distance.

SIGNED: WILLIAM - ORDWAY - PARTRIDGE SCULPTOR - 1895

INSCRIPTION

PRESENTED
TO THE CITY
BY THE
UNION LEAGUE CLUB
OF
BROOKLYN
APRIL 27th 1896

FOUNTAIN

ARTIST
UNKNOWN

A BRONZE fountain, 15 feet high, composed of a series of basins, one above another, ornamented with figures of children.

EASTERN PARKWAY

AT BEDFORD AVENUE

*HENRY WARNER SLOCUM

1827–1894

GENERAL IN UNITED STATES ARMY, 1861–65

ARTIST
FREDERICK WILLIAM MacMONNIES, N.A.
1865–

A BRONZE equestrian statue, heroic size, stands on a granite pedestal, on the front of which is a bronze eagle with wings spread, in relief, and on each side of the pedestal are two bronze medallions. The General's face is turned to the right, but his body is turned to

HENRY WARD BEECHER

BY

JOHN QUINCY ADAMS WARD, N.A.

FOR DESCRIPTION SEE PAGE 200

lds the reins of his alert charger, with
rd, nostrils distended, and eyes look-
ing intently

EQUESTRIAN SCULPTOR — 1895

INSCRIPTION

PRESENTED
TO THE CITY
BY THE
UNION LEAGUE CLUB
OF
BROOKLYN
APRIL 19th 1895

FOUNTAIN

ARTIST
UNKNOWN

A fountain, 15 feet high, composed of a series of basins,
one above another, ornamented with figures of children

EASTERN PARKWAY

AT BEDFORD AVENUE

*HENRY WARNER SLOCUM

1827–1894

GENERAL IN UNITED STATES ARMY, 1861–65

ARTIST
WILLIAM WARTMANN, N.A.
1865–

A BRONZE equestrian statue, heroic size, stands on a granite
ont of which is a bronze eagle with wings spread,
HENRY WARD BEECHER
BY
JOHN QUINCY ADAMS WARD, N.A.
FOR DESCRIPTION SEE PAGE 200

EASTERN PARKWAY—CONTINUED

the left, and in his right hand he holds aloft an unsheathed sword. With his left hand he holds taut the reins of his spirited charger walking with arched neck.

Given to the City in 1905.

SIGNED: MACMONNIES

INSCRIPTION

SLOCUM

FLATBUSH AVENUE AND SIXTH AVENUE

HOOPER FOUNTAIN

ARTIST

UNKNOWN

A LARGE circular granite basin. Back of it rises a granite column 15 feet high, surmounted by a bronze fixture enclosing a globe. Back of this a granite catch basin or urn for drippings from drinking place for persons.

INSCRIPTION

PRESENTED TO
THE CITY OF
BROOKLYN
BY
JOHN HOOPER

. . .

MDCCCXCVI

PROSPECT PARK PLAZA

SOLDIERS' AND SAILORS' MEMORIAL ARCH

ARTIST

JOHN H. DUNCAN

THIS is a granite structure with a height and width of 80 feet, enclosing an arch 50 feet high and 50 feet deep at the base, with a span of 35 feet. It is surmounted by a quadriga in bronze, and

PROSPECT PARK PLAZA—CONTINUED

two colossal bronze groups—representing "The Army" and "The Navy," respectively—rest on the columnar embellishments on the front of each pier. Set into one pier beneath the arch is an equestrian high relief of Lincoln and in the other pier a similar relief of Grant.

Purchased by the City in 1892.

INSCRIPTION

TO - THE - DEFENDERS - OF - THE - UNION - 1861–1865

ON THE MEMORIAL ARCH

THREE GROUPS

ARTIST

FREDERICK WILLIAM MacMONNIES, N.A.

1865–

VICTORY

This is a quadriga in bronze, heroic size, with a female driver erect in the chariot, holding aloft with her right hand a banner with voluminous fluttering folds, and in her left, an unsheathed sword. At the right and left of the four horses are winged female figures symbolical of victory.

Purchased by the City in 1898.

THE NAVY

This large group in bronze, heroic size, is composed of a number of sailors standing near their youthful commander who holds a speaking trumpet in his right hand and points eagerly with his left. Above the group is a nude female figure wearing a helmet and holding aloft in her left hand a trident, while her right arm, with an extended sword, rests across the back of an eagle with wings outspread.

Purchased by the City in 1901.

ULYSSES SIMPSON GRANT

BY

WILLIAM ORDWAY PARTRIDGE

FOR DESCRIPTION SEE PAGE 203

groups—representing "The Army" and "The —rest on the columnar embellishments on the Set into one pier beneath the arch is an ief of Lincoln and in the other pier a similar

INSCRIPTION

THREE GROUPS

VICTORY

adriga in bronze, heroic size, with a female driver chariot, holding aloft with her right hand a banner nous fluttering folds, and in her left, an unsheathed right and left of the four horses are winged female al of victory.
the City in 1898.

THE NAVY

ize, heroic size, is composed of a number their youthful commander who holds a right hand and points eagerly with his nude female figure wearing a helmet and a trident, while her right arm,

GRANT

PROSPECT PARK PLAZA—CONTINUED

—

THE ARMY

A GROUP of a number of figures, in bronze, heroic size, chief among which are the head and fore-quarters of a horse, surrounded by soldiers with guns, and conspicuous among them a young officer pointing eagerly upward and a drummer boy who has evidently been wounded. Dominating the group is a horse from which a cavalryman has just fallen, while the armor-clad, winged figure of Victory, blowing a trumpet, rushes forward between horse and rider.

Purchased by the City in 1901.

—

ON THE PIERS IN THE ARCHWAY

—

TWO RELIEFS

ARTISTS

WILLIAM RUDOLF O'DONOVAN, A.N.A.

1844–

AND

THOMAS EAKINS, N.A.

1844–

ABRAHAM LINCOLN

1809–1865

PRESIDENT OF UNITED STATES, 1861–1865

THIS is an equestrian high relief in bronze, showing President Lincoln mounted on a horse standing quietly, with its right side to the spectator and the rein hanging loosely on its neck. His face is toward the spectator and his right arm is extended downward with the hand holding a high-crowned hat, while his left hand, idly holding the reins, rests on the pommel of the saddle.

SIGNED:

W R O'DONOVAN & THOMAS EAKINS SCULPTORS 1893–4

Purchased by the City in 1894.

PROSPECT PARK PLAZA—CONTINUED

—

ULYSSES SIMPSON GRANT

1822–1885

PRESIDENT OF UNITED STATES, 1869–77

THIS is an equestrian high relief in bronze, life size, showing the General in familiar uniform, mounted on a horse slowly walking to the left. He carries no sword, and idly holds in his left hand the double reins of the bridle.

SIGNED:

W · R · O'DONOVAN. & THOMAS EAKINS SCULPTORS. 1893–94

Purchased by the City in 1894.

—

FOUR COLUMNS

ARTIST

FREDERICK WILLIAM MacMONNIES, N.A.

1865–

THESE are fluted Doric columns in granite standing on rectangular bases of the same material. Each is surmounted by a large bronze globe, and eagle with wings spread and curved upward with their tips nearly meeting above. The lower part of the column is enlarged by four upright fasces tipped with ball and eagle.

Purchased by the City in 1901.

—

*ALEXANDER J. C. SKENE

1839–1901

PHYSICIAN AND SURGEON

ARTIST

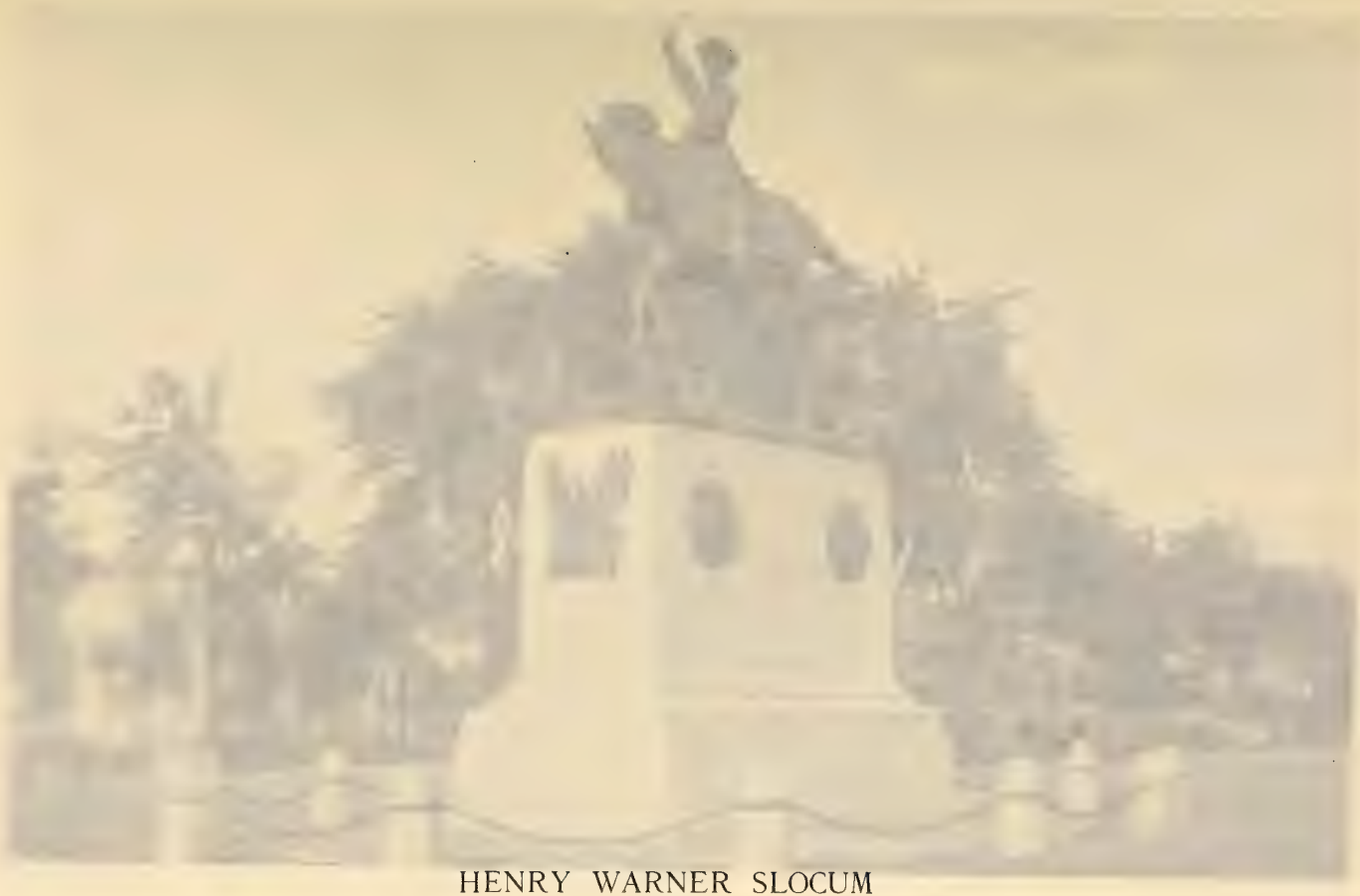
J. MASSEY RHIND

1860–

THIS is a portrait bust of a bearded man, in bronze, heroic size. Over the shoulders is draped an academic gown, showing beneath it a modern coat and neckwear. It stands on a white marble pedestal, against a large white marble truncated obelisk.

SIGNED: MASSEY RHIND 1905

Given to the City in 1905.



HENRY WARNER SLOCUM

BY

FREDERICK WILLIAM MAC MONNIES, N.A.

FOR DESCRIPTION SEE PAGE 204

PARK PLAZA—CONTINUED

ULYSSES SIMPSON GRANT

1822–1885

PRESIDENT OF UNITED STATES, 1869–77

This is an equestrian high relief in bronze, life size, showing the General in military uniform, mounted on a horse slowly walking to the left. He carries no sword, and idly holds in his left hand the double reins of the bridle.

Purchased by the City in 1894.

FOUR COLUMNS

ARTIST

HENRY HARNER STOCUM

1870–

Four fluted Doric columns, the pedestals standing on rectangular bases of the same material. Each is surmounted by a large bronze [illegible] and eagle with wings spread and curved upward with their [illegible] nearly meeting above. The lower part of the column is enclosed by four upright fasces tipped with ball and eagle.

Purchased by the City in 1901.

---

*ALEXANDER J. C. SKENE

1830–1901

PHYSICIAN AND SURGEON

ARTIST

FREDERICK WILLIAM MACMONNIES, N.A.

BY

HENRY HARNER STOCUM

1870–

This is a portrait bust of a bearded man, in bronze, heroic size. Over the shoulders is draped an academic gown, showing beneath [illegible] coat and neckwear. It stands on a white marble [illegible] on a large white marble truncated obelisk.

PROSPECT PARK PLAZA—CONTINUED

INSCRIPTION

ALEXANDER J. C. SKENE
M. D. LL. D.

PHYSICIAN
PRESIDENT
DEAN AND
GYNECOLOGIST

FYVIE
ABERDEENSHIRE
SCOTLAND
1838
HIGHMOUNT
ULSTER CO. N.Y.
1900

AUTHOR
OF THE LONG
ISLAND HOSPITAL
COLLEGE.

GOUVERNEUR KEMBLE WARREN

1830–1882

GENERAL IN UNITED STATES ARMY, 1862–82

ARTIST

HENRY BAERER

1837–

A BRONZE figure, heroic size, dressed in a general's uniform, stands alert, on the uncut top of a granite pedestal, partly polished and partly rough-hewn. With left foot advanced, the weight of the body is on his right; his head is thrown back and inclined to the left; his face is turned to the right and the eyes gaze straight ahead. He holds a field-glass before his breast with his left hand, while his right is thrust downward in expressive gesture.

SIGNED: HENRY BAERER SCULPT. N. Y.

INSCRIPTIONS

WARREN

MAJOR GENERAL
GOUVERNEUR KEMBLE WARREN
LIEUTENANT COLONEL CORPS OF ENGINEERS, U. S. A.
BORN AT COLD SPRING N. Y. JANUARY 8, 1830
DIED AT NEWPORT R. I. AUGUST 8, 1882
EVERYTHING WITH HIM WAS SUBORDINATE TO DUTY.

PROSPECT PARK PLAZA—CONTINUED

GRADUATED AT WEST POINT, 1850, CORPS OF ENGINEERS U. S. ARMY, CONDUCTED EXPLORATIONS WEST OF THE MISSISSIPPI, 1855–58, SERVED IN ARMY OF THE POTOMAC, 1861–1865; ROSE BY MERIT FROM LIEUT. COLONEL, — 5TH NEW YORK VOLS., TO MAJOR GENERAL, COMMANDING 5TH ARMY CORPS; ENGAGED IN 17 GREAT BATTLES AND TWENTY MINOR ACTIONS; WAS TWICE WOUNDED; SAVED LITTLE ROUND TOP AT GETTYSBURG, AND MADE VICTORY AT FIVE FORKS DECISIVE. OF HIS PROFESSIONAL SERVICES, 1865–82, THE CHIEF OF ENGINEERS STATES IN ORDERS: "IN SCIENTIFIC INVESTIGATIONS GENERAL WARREN HAD FEW SUPERIORS, AND HIS ELABORATE REPORTS ON SOME OF THE MOST IMPORTANT WORKS WHICH HAVE BEEN CONFIDED TO THE CORPS OF ENGINEERS ARE AMONG THE MOST VALUABLE CONTRIBUTIONS TO ITS LITERATURE."

Presented To The City of Brooklyn.
BY G. K. WARREN POST No 286.
Department of New York.
GRAND ARMY OF THE REPUBLIC.
A. D. 1896.

THIS STONE
IS
FROM LITTLE ROUNDTOP
GETTYSBURG.

JAMES S. T. STRANAHAN

1808–1898

CHIEF FOUNDER OF PROSPECT PARK

ARTIST

FREDERICK WILLIAM MacMONNIES, N.A.

1865–

A BRONZE figure, heroic size, stands with the left foot slightly advanced, on an embellished granite pedestal. Over his left arm he carries an overcoat, with a cane in the hand, while his right hand, holding a beaver hat, hangs at his side.

SIGNED: FREDERICK MacMONNIES

INSCRIPTIONS

STRANAHAN

SOLDIERS' AND SAILORS' MEMORIAL ARCH

BY

JOHN H. DUNCAN

FOR DESCRIPTION SEE PAGE 205

SOLDIERS AND SAILORS MEMORIAL ARCH

FOR THE BROOKLYN INSTITUTE

JOHN H. DUNCAN

BY

U. S. ARMY, CONDUCTED EXPLORATIONS WEST OF THE MISSIS-
TO MAJOR GENERAL, COMMANDING 5TH ARMY CORPS; ENGAGED
IN 17 GREAT BATTLES AND TWENTY MINOR ACTIONS; WAS TWICE
WOUNDED; SAVED LITTLE ROUND TOP AT GETTYSBURG, AND
ICTORY AT FIVE FORKS DECISIVE. OF HIS PROFES-
SERVICES, 1865–82, THE CHIEF OF ENGINEERS STATES
N ORDERS: "IN SCIENTIFIC INVESTIGATIONS GENERAL
ARREN HAD FEW SUPERIORS, AND HIS ELABORATE REPORTS
ON SOME OF THE MOST IMPORTANT WORKS WHICH HAVE BEEN
CONFIDED TO THE CORPS OF ENGINEERS ARE AMONG THE MOST
VALUABLE CONTRIBUTIONS TO ITS LITERATURE."

Presented To The City of Brooklyn.

Department of New York.

GRAND ARMY OF THE REPUBLIC.

THIS STONE

JAMES S. T. STRANAHAN

1808–1898

CHIEF FOUNDER OF PROSPECT PARK

ARTIST

FREDERICK WILLIAM MacMONNIES, N.A.

A BRONZE figure, heroic size, stands with the left foot slightly ad-
embellished granite pedestal. Over his left arm he
rcoat, with a cane in the hand, while his right hand,
holding a beaver hat, hangs at his side.

SIGNED: FREDERICK MacMONNIES

INSCRIPTIONS

STRANAHAN

PROSPECT PARK PLAZA—CONTINUED

JAMES · S · T
STRANAHAN
A CITIZEN · OF · BROOKLYN
HONORED · FOR · MANY
NOBLE · SERVICES, MOST
GRATEFVLLY · AS · CHIEF
FOVNDER · OF
PROSPECT PARK
1891

LECTOR SI REQVIRIS MONVMENTVM CIRCVMSPICE

ERECTED · BY · HIS
FELLOW · CITIZENS
DURING · HIS · LIFETIME
AND · VNVEILED
IN · HIS · PRESENCE
JVNE · VI · MDCCCXCI

* HENRY W. MAXWELL
1850–1902
DEVOTEE OF PUBLIC EDUCATION AND CHARITY

ARTIST
AUGUSTUS SAINT GAUDENS, N.A.
1848–1907

PLACED against a large granite bowlder is a rectangular, upright, bronze plaque, with a bust portrait in moderate relief, encircled by a wreath of oak leaves bound by ribbons at the top and bottom.

SIGNED: A. S. G.

Given to the City in 1903.

INSCRIPTIONS

HENRY — W — MAXWELL
M · D · C · C · C · L M · C · M · II

· THIS · MEMORIAL · ERECTED · BY · HIS ·
· FRIENDS · IS · THEIR · TRIBVTE · TO · HIS ·
· DEVOTION · TO · PVBLIC · EDVCATION · AND ·
· CHARITY · IN · THE · CITY · OF · BROOKLYN ·

PROSPECT PARK

SULLIVAN HEIGHTS

JOHN HOWARD PAYNE

1791–1852

AUTHOR OF "HOME, SWEET HOME"

ARTIST

HENRY BAERER

1837–

An undraped bronze bust, heroic size, stands on a granite pedestal. His head is inclined to the right and his face, fringed with whiskers, is turned to the left, with the eyes looking straight ahead.

SIGNED: H · BAERER. SCULPTOR. N · Y · 1873

INSCRIPTION

TO
John Howard
Payne.
Actor, Journalist, Dramatist,
and the Author of
"Home, Sweet Home,"
THIS MONUMENT IS ERECTED
BY THE
FAUST CLUB
OF THE CITY OF BROOKLYN
1873.

ON EAST DRIVE NORTHWEST OF DEER PADDOCK LAKE

BATTLE PASS TABLET

ARTIST

UNKNOWN

INSCRIPTION

LINE ·:· OF ·:· DEFENSE
·:· AUGUST ·:· 27 ·:· 1776 ·:·
BATTLE ·:· OF ·:· LONG ·:· ISLAND
175 ·:· FEET ·:· SOUTH ⟶
SITE ·:· OF ·:· VALLEY ·:· GROVE ·:· HOUSE
⟵ 150 ·:· FEET ·:· NORTH

JAMES S. T. STRANAHAN

BY

FREDERICK WILLIAM MAC MONNIES, N.A.

FOR DESCRIPTION SEE PAGE 210

PROSPECT PARK

SULLIVAN HEIGHTS

JOHN HOWARD PAYNE

1791–1852

AUTHOR OF "HOME, SWEET HOME"

ARTIST

HENRY BAERER

1817–

An undraped bronze bust, heroic size, modeled on a granite pedestal. The head is inclined to the right and his face, fringed with whiskers, is turned to the left, with the eyes looking straight ahead.

DESIGNED BY HARRIS C. ALLEN 1873

INSCRIPTION

On
John Howard
Payne.
Actor, Journalist, Dramatist,
and the Author of
"Home, Sweet Home,
THIS MONUMENT IS ERECTED
BY THE
FAUST CLUB
OF THE CITY OF BROOKLYN
1873.

ON EAST DRIVE NORTHWEST OF DEER PADDOCK LAKE

BATTLE PASS TABLET

ARTIST

UNKNOWN

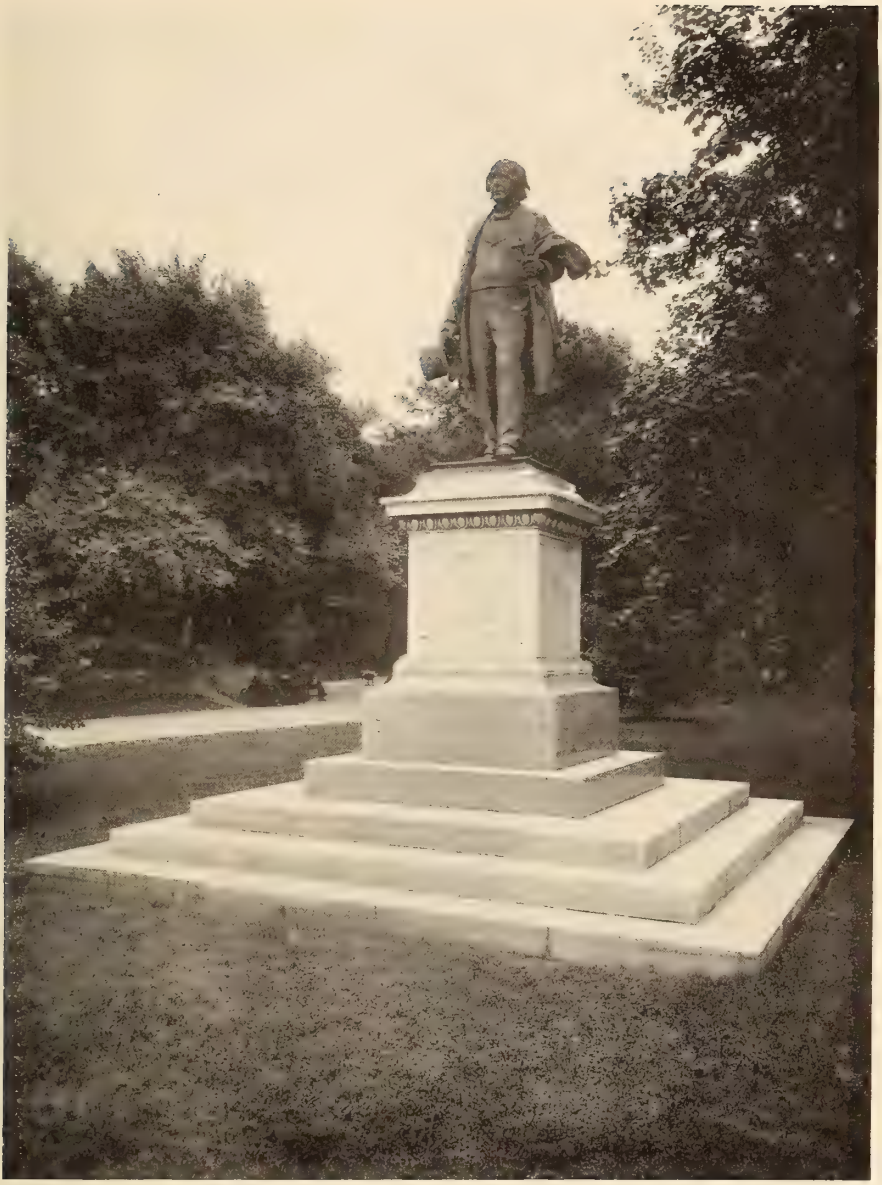
INSCRIPTION

[illegible] HOUSE

BY

FREDERICK WILLIAM MACMONNIES, N.A.

FOR DESCRIPTION SEE PAGE 210



PROSPECT PARK—CONTINUED

IN THE FLOWER GARDEN

LUDWIG VAN BEETHOVEN
1770–1827

ARTIST
HENRY BAERER
1837–

Dressed in the eighteenth-century costume, a bronze bust, heroic size, stands on a granite pedestal. His face, framed by long hair, is turned to the left, with the eyes raised and turned still more in the same direction.

SIGNED: HENRY BAERER SCULPTOR N. Y.

INSCRIPTIONS

BEETHOVEN

PRESENTED TO THE
CITY OF BROOKLYN
BY THE UNITED GERMAN SINGERS
OF THE CITY.
FIRST PRIZE AT THE
17th NATIONAL SAENGERFEST,
HELD AT NEW YORK JUNE 22–26.
1894.

WASHINGTON IRVING
1783–1859

ARTIST
HENRY BAERER
1837–

An undraped bronze bust, heroic size, stands on a gaine-shaped granite pedestal. He faces front and his eyes look straight ahead. Given to the City in 1871.

PROSPECT PARK—CONTINUED

IN THE FLOWER GARDEN

ABRAHAM LINCOLN

1809–1865

PRESIDENT OF THE UNITED STATES, 1861–65

ARTIST

HENRY KIRKE BROWN, N.A.

1814–1886

A BRONZE figure, heroic size, wearing an ample cloak about the shoulders, is standing with the left knee slightly bent and holding in the left hand a manuscript at which he is pointing with the right. On each side of the pedestal are small projections supporting bronze eagles, while the front and rear are ornamented with wreaths, within which are the inscriptions.

Given to the City in 1868.

SIGNED: H · K · BROWN SC

INSCRIPTIONS

U S N

U S A

*LIONESS AND CUBS

ARTIST

VICTOR PETER

1840–

A BRONZE figure of a lioness, heroic size, is lying in an attitude of great contentment, on a pedestal about six inches high. Her right fore paw is extended in front of her and her left paw partly encircles one young cub, which she is contentedly licking, while two others scramble over her.

SIGNED: VTOR PETER

INSCRIPTION

PRESENTED BY FREDERICK MAC · MONNIES

COPYRIGHT.

HENRY W. MAXWELL

BY

AUGUSTUS SAINT GAUDENS, N.A.

FOR DESCRIPTION SEE PAGE 211

ABRAHAM LINCOLN

1809–1865

PRESIDENT OF THE UNITED STATES, 1861–65

ARTIST

HENRY KIRKE BROWN, N.A.

eagles, while the front and rear are ornamented with wreaths, within which are the inscriptions.

Given to the City in 1868.

INSCRIPTIONS

*LIONESS AND CUBS

ARTIST

VICTOR PETER

INSCRIPTION

PROSPECT PARK—CONTINUED

IN THE FLOWER GARDEN

THOMAS MOORE

1779–1852

AN IRISH POET

ARTIST

JOHN G. DRADDY

1833–1904

A BRONZE bust, heroic size, with a cloak about the shoulders, stands on a granite pedestal ornamented with a bronze harp partly concealed by drapery. His face is turned to the left and the eyes, slightly raised, look straight ahead.

SIGNED: DRADDY FECET 1879

INSCRIPTIONS

MOORE

"THOUGH GLORY BE GONE
AND THOUGH HOPE FADE AWAY
THY NAME, LOVED ERIN,
SHALL LIVE IN HIS SONGS"

ERECTED BY THE
Sᵀ PATRICK SOCIETY
OF THE CITY OF BROOKLYN
TO COMMEMORATE THE
CENTENNIAL ANNIVERSARY
OF THE BIRTH OF
"THE POET OF ALL CIRCLES AND
THE IDOL OF HIS OWN."
MAY 28. 1879.

TWO FOUNTAINS

ARTIST

UNKNOWN

THESE are irregular-shaped bronze basins on granite pedestals. From the center rises a short composite pillar out of four sides of which the water flows.

PROSPECT PARK—CONTINUED

IN THE FLOWER GARDEN

WOLFGANG AMADEUS MOZART
1756–1791

ARTIST
AUGUSTUS MAX JOHANNES MUELLER
1847–

A BRONZE bust, heroic size, is in the costume of the latter part of the eighteenth century, with high coat-collar, full stock, and jabot. His long hair is combed straight back, and his face is turned slightly to the left, with the eyes looking straight ahead.

SIGNED: A. M. J. MUELLER SCULPTOR PHILADELPHIA, 1897

INSCRIPTIONS

MOZART

PRESENTED TO THE
CITY OF BROOKLYN
BY THE UNITED
GERMAN SINGERS
OF THE CITY.
FIRST PRIZE AT THE 18TH
NATIONAL SAENGERFEST,
HELD AT PHILADELPHIA
JUNE 23RD
1897

S. K. Saenger
President.
Arthur Classen
Conductor.

LIONESS AND CUBS

BY

VICTOR PETER

FOR DESCRIPTION SEE PAGE 214

PROSPECT PARK—CONTINUED

IN THE FLOWER GARDEN

WOLFGANG AMADEUS MOZART

1756–1791

ARTIST

AUGUSTUS MAX JOHANNES MUELLER

1847–

A seated bust, heroic size, is in the costume of the latter part of the eighteenth century, with high coat-collar, full stock, and jabot. The long hair is combed straight back, and his face is turned slightly to the left, with the eyes looking straight ahead.

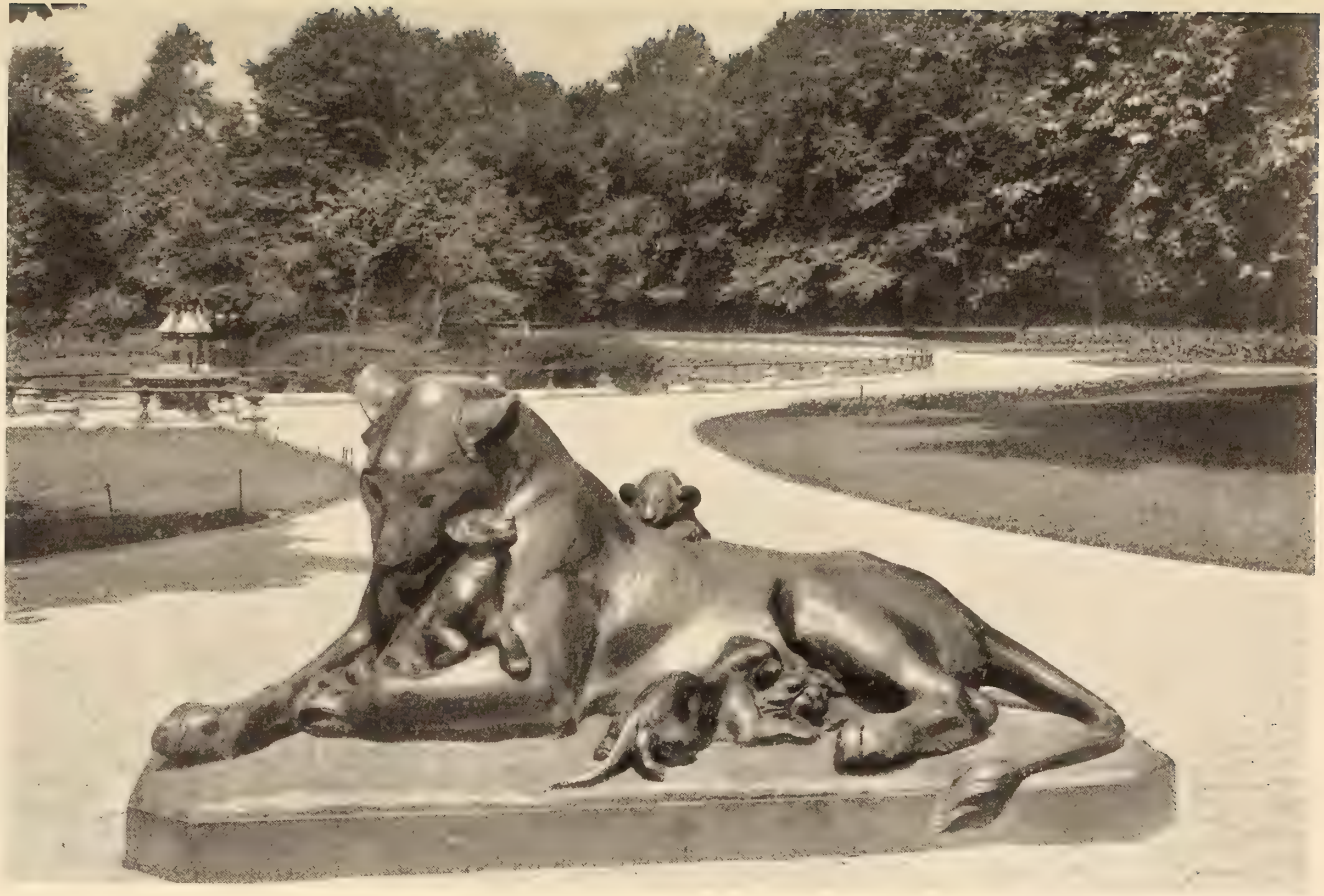
SIGNED: A. M. J. MUELLER SCULPTOR PHILADELPHIA, 1897

INSCRIPTIONS

MOZART

PRESENTED TO THE
CITY OF BROOKLYN
BY THE SINGING
GERMAN SINGERS
OF THE CITY.
WHO WERE AT THE
NATIONAL SAENGERFEST,
HELD AT PHILADELPHIA
JUNE 27TH
1897

S. K. Saenger
President.
Arthur Claassen
Conductor.



PROSPECT PARK—CONTINUED

ON LOOKOUT HILL

MARYLAND MONUMENT

ARTIST
STANFORD WHITE
1853–1906

STANDING on a square granite base is a granite shaft with a bronze Corinthian capital surmounted by a white marble globe.

INSCRIPTION

IN HONOR OF
MARYLAND'S FOVR HVNDRED
WHO ON THIS BATTLE-FIELD
AVGVST 27TH 1776
SAVED THE AMERICAN ARMY

ERECTED THROVGH THE EFFORTS OF THE MARYLAND SOCIETY
SONS OF THE AMERICAN REVOLVTION AVGVST 27, 1895.

TVAE · CORONASTI · NOS ·
SCVTO · BONAE · VOLVNTATIS

GOOD GOD! WHAT BRAVE FELLOWS
I MVST THIS DAY LOSE
GEORGE WASHINGTON

PEDESTAL CONTRIBUTED BY THE DEPARTMENT OF PARKS
CHARLES A. SCHIEREN, MAYOR. FRANK SQVIER, COMMISSIONER.

THIRD STREET ENTRANCE

PANTHERS
(TWO)

ARTIST
ALEXANDER PHIMISTER PROCTOR, N.A.
1862–

ON high granite pedestals, two bronze figures of panthers, heroic size, stand alert, with their heads raised high and their ears pointing forward.

PROSPECT PARK — CONTINUED

OCEAN AVENUE ENTRANCE

THE HORSE TAMERS

(TWO)

ARTIST

FREDERICK WILLIAM MacMONNIES, N.A.

1865–

THESE are two companion pairs of rearing horses, heroic size, in bronze. Astride of one of the horses a nude youth, brandishing a whip, struggles to control the plunging animals.

SIGNED: FREDERICK · MAC · MONNIES · SCVLP^{R}. 1898
MAC-MONNIES · SCVLPTEVR · 1898

Purchased by the City in 1898.

THE HORSE TAMERS

BY

FREDERICK WILLIAM MACMONNIES, N.A.

FOR DESCRIPTION SEE PAGE 217

PROSPECT PARK — CONTINUED

OCEAN AVENUE ENTRANCE

THE HORSE TAMERS
(TWO)

ARTIST
FREDERICK WILLIAM MacMONNIES, N.A.

1895—

These are two companion pairs of rearing horses, heroic size, in bronze. Astride of one of the horses a nude youth, brandishing a whip, struggles to control the plunging animals.

Purchased by the City in 1898.

THE HORSE TAMERS
BY
FREDERICK WILLIAM MACMONNIES, N.A.

IN THE BOROUGH OF
THE BRONX

IN THE BOROUGH OF THE BRONX

GRAND BOULEVARD

*HEINRICH HEINE FOUNTAIN

ARTIST

A MONUMENT in white marble, consisting of a pillar about 8 feet high, surmounted by a female figure, "Die Lorelei," heroic size. On three sides of the pillar are low reliefs: of "Heine," of a Sphinx holding in her arms a young man, and of a young man killing a dragon, respectively. The pillar stands on a large marble base elaborately ornamented with many kinds of aquatic animals and plants in high relief. The space around the base is divided into three large segments by projecting marble work, on each of which sits a mermaid, heroic size. The whole is surrounded by a large basin, into which the water flows from the large shell-shaped basins fastened to the sides of the pillar. Each of these shells is supplied with water from the mouth of a dolphin.

HEINRICH HEINE.

TO THE MEMORY OF THEIR GREAT POET THE GERMANS IN AMER

IHREM GROSSEN DICHTER DIE DEUTSCHEN IN AMERIKA.

BY

ALEXANDER PHIMISTER PROCTOR, N.A.

FOR DESCRIPTION SEE PAGE 217

PANTHERS

BY

ALEXANDER PHIMISTER PROCTOR, N.A.

FOR DESCRIPTION SEE PAGE 217

IN THE BOROUGH OF THE BRONX

GRAND BOULEVARD

AT ONE HUNDRED AND SIXTY-FIRST STREET

*HEINRICH HEINE FOUNTAIN

1799–1856

A GERMAN POET AND CRITIC

ARTIST

ERNST HERTER

1846–

A MONUMENT in white marble, consisting of a pillar about 8 feet high, surmounted by a female figure, "Die Lorelei," heroic size. On three sides of the pillar are low reliefs: of "Heine," of a Sphinx holding in her arms a young man, and of a young man killing a dragon, respectively. The pillar stands on a large marble base elaborately ornamented with many kinds of aquatic animals and plants in high relief. The space around the base is divided into three large segments by projecting marble work, on each of which sits a mermaid, heroic size. The whole is surrounded by a large basin, into which the water flows from the large shell-shaped basins fastened to the sides of the pillar. Each of these shells is supplied with water from the mouth of a dolphin.

SIGNED: PROFESSOR E. HERTER, BERLIN. FECIT. 1897

INSCRIPTIONS

HEINRICH HEINE.

TO THE MEMORY OF THEIR GREAT POET THE GERMANS IN AMERICA.

IHREM GROSSEN DICHTER DIE DEUTSCHEN IN AMERIKA.

ZOÖLOGICAL PARK

LYDIG MEMORIAL ARCH

ARTIST
HEINS & LA FARGE

THIS is a gateway consisting of two massive pillars of cut stone surmounted by an arch of ornamental wrought-iron work.

INSCRIPTIONS

ERECTED
IN MEMORY OF
PHILIP MESIER
LYDIG
AND
CATHERINE SUYDAM
LYDIG
BY THEIR DAUGHTER
FLORENCE LYDIG
STURGIS
A. D. 1903.

THESE LANDS
BECAME THE HOME
OF
THE LYDIG FAMILY
A. D. 1802.
AND BY THEM

THESE FORESTS
WERE PRESERVED
AND PROTECTED
UNTIL ACQUIRED
BY THE CITY.
A. D. 1888.

*ITALIAN FOUNTAIN

ARTIST
UNKNOWN

IN the center of a circular basin about forty-five feet in diameter stands an urn-shaped basin about half as large, from the center of which rises a shaft holding a smaller basin supporting a shaft, on top of which rests a still smaller basin surmounted by the figure of a goose with its neck extended straight upwards. Around the large urn-basin are two figures of mermen and two of mermaids, each supporting with head and hands a large shell with its edge resting on the edge of the basin. In each shell is a sea-horse carrying on its back a child.

Given to the City in 1903.

ITALIAN FOUNTAIN

BY

UNKNOWN SCULPTOR

FOR DESCRIPTION SEE PAGE 223

ZOOLOGICAL PARK

LYDIG MEMORIAL ARCH

ARTIST

HEINS & LA FARGE

This is a gateway consisting of two massive pillars of cut stone surmounted by an arch of ornamental wrought-iron work.

INSCRIPTIONS

ERECTED
[illegible]
PHILIP MESIER
LYDIG
AND
CATHERINE SUYDAM
LYDIG
BY THEIR DAUGHTER
FLORENCE LYDIG
STURGIS
[illegible]

THESE LANDS
BECAME THE HOME
OF
THE LYDIG FAMILY
A. D. 1802.
AND BY THEM

THESE FORESTS
WERE PRESERVED
AND PROTECTED
UNTIL ACQUIRED
BY THE CITY.
A. D. 1888.

*ITALIAN FOUNTAIN

ARTIST

UNKNOWN

[illegible] urn-shaped basin about half as large, from the center of [illegible] a shaft holding a smaller basin supporting a shaft, on [illegible] rests a still smaller basin surmounted by the figure of [illegible] its neck extended straight upwards. Around the [illegible] are two figures of mermen and two of mermaids, [illegible] with head and hands a large shell with its edge [illegible] the basin. In each shell is a sea-horse carry-

ZOÖLOGICAL PARK—CONTINUED

—

FOUR LIONS

ARTIST
ELI HARVEY
1860–

On either side of the two entrances to the lion house is the figure of a lion, heroic size, in limestone. Each one is seated on its haunches in an attitude of dignified repose.

SIGNED: ELI · HARVEY · SC.

In addition, the buildings in the Zoölogical Park are profusely ornamented with animal sculptures. The pediments, cornices, entrances, and doorways are adorned with full figures of apes, monkeys, birds, pelicans, and baboons, and the cornices, gutter-facings, the sides of the buildings, and the capitals of the columns are ornamented with heads of mammals, birds, and reptiles. These are all executed in realistic fashion.

—

PELHAM PARKWAY BRIDGE

—

*CAROLUS LINNAEUS TABLET

ARTIST
TIFFANY & CO.

SIGNED: TIFFANY & CO.

INSCRIPTION

—

· LINNAEVS ·
· BOTANIST · AND · ZOOLOGIST ·
· BORN · RÅSHVLT ·
· SWEDEN · MAY · 23 · 1707 ·
· DIED · HAMMARBY ·
· SWEDEN · JANVARY · 10 . 1778 ·

· THIS BRIDGE · WAS · DEDICATED ·
· BY · THE · NEW · YORK · ACADEMY ·
· OF · SCIENCES · MAY · 23 · 1907 ·

BRONX PARK

—

*BOTANICAL GARDEN FOUNTAIN

ARTIST
CARL E. TEFFT
1874–

THIS is a bronze group, heroic size, of the head and shoulders of two rearing horses with webbed forefeet. A nude female figure of hilarious mien is astride the one at the left, which she guides with her right hand, while she swings her left hand backward in, merry gesture. A nude boy tries to control the horse at the right, and in his right hand holds a fish by the tail. Above the horses, a nude boy sits on the back of a dolphin on a large globe. Water flows from beneath the plinth into a large basin below, in the left side of which is a bronze merman looking up in a startled manner at the plunging animals and in the right side of the basin a bronze mermaid turns partly round to look at the group above her as she hurries to get out of their way.

SIGNED: CARL - TEFFT. SCULPTOR

Purchased by the City in 1905.

—

VAN CORTLANDT PARK

—

*SULLIVAN MEMORIAL FOUNTAIN

ARTISTS
FRANK E. WALLIS, ARCHITECT
AND
JONATHAN SCOTT HARTLEY, N.A., SCULPTOR
1845–

THIS is a granite column 9 feet 6 inches high and 4 feet 6 inches wide, with an ornamental top, into each side of which is set a bronze medallion with the head of a man in middle relief. At the base is a circular basin for horses.

MEDALLIONS SIGNED: J. S. HARTLEY Sc 1906

BOTANICAL GARDEN FOUNTAIN

BY

CARL E. TEFFT

FOR DESCRIPTION SEE PAGE 224

BRONX PARK

*BOTANICAL GARDEN FOUNTAIN

ARTIST
CARL E. TEFFT

1934

This is a bronze group, heroic size, of the head and shoulders of two rearing horses with webbed forefeet. A nude female figure of various mien is astride the one at the left, which she guides with her right hand, while she swings her left hand backward in, [illegible] gesture. A nude boy tries to control the horse at the right, and in his right hand holds a fish by the tail. Above the horses, [illegible] boy sits on the back of a dolphin on a large globe. Water [illegible] from beneath the plinth into a large basin below, in the left side of which is a bronze merman looking up in a startled manner at the jumping animals and in the right side of the basin a bronze mermaid turns partly round to look at the group above her as she hurries to get out of their way.

Purchased by the City in 1905.

VAN CORTLANDT PARK

*SULLIVAN MEMORIAL FOUNTAIN

ARTISTS
FRANK E. WALLIS, ARCHITECT
AND

1911

This is a granite column 9 feet 6 inches high and 4 feet 6 inches wide, with an ornamental top, into each side of which is set a bronze medallion with the head of a man in middle relief. At the base is a circular basin for horses.

VAN CORTLANDT PARK—CONTINUED

INSCRIPTIONS

IN HONOR OF
ALGERNON SYDNEY SVLLIVAN
JVRIST – STATESMAN – ORATOR
BORN 1826 DIED 1887
AN IMMACVLATE LIFE
DEVOTED
WITH NEVER FAILING FIDELITY
TO PVBLIC
AND PRIVATE TRVSTS

IN HONOR OF
ALGERNON SYDNEY SVLLIVAN
JVRIST – STATESMAN – ORATOR
BORN 1826 DIED 1887
HE REACHED OVT
BOTH HANDS
IN CONSTANT HELPFVLNESS
TO HIS
FELLOWMEN

ERECTED BY
CITIZENS
OF
NEW YORK
1906
FRANK E WALLIS
ARCHITECT

* JOSIAH PORTER

1830–1894

ADJUTANT GENERAL N. G. N. Y. 1886–1894

ARTIST
WILLIAM CLARK NOBLE

DRESSED in a general's uniform, a bronze figure, heroic size, is standing erect on a granite pedestal. With his face and eyes to the front, he holds a chapeau against his hip with his right hand, while his left rests on the hilt of his sword with its point on the ground.

SIGNED: W. CLARK NOBLE SC

Given to the City in 1902.

VAN CORTLANDT PARK—CONTINUED

INSCRIPTIONS

MAJOR GENERAL
PORTER
ADJUTANT GENERAL
STATE OF NEW YORK.
1886 – 1894.

ERECTED BY
THE NATIONAL GUARD OF NEW YORK
IN APPRECIATION OF HIS FIDELITY
AS A PATRIOT,
HIS QUALITIES AS A SOLDIER,
AND HIS SERVICES IN BEHALF OF
THE NATIONAL GUARD.

HE LABORED
TO INCREASE THE EFFICIENCY,
PERFECT THE DISCIPLINE AND
ELEVATE THE STANDARD OF
THE NATIONAL GUARD.

JOSIAH PORTER
1ST . LIEUT. 1ST . BATTERY
MASS. VOLS. 1861,
CAPTAIN, JULY 1861 TO
SEPTEMBER 1862.
CAPTAIN 22ND. REGIMENT, N. G. N. Y.
JUNE 1865,
MAJOR, MAY 1867,
LIEUT. COLONEL, JANUARY 1869,
COLONEL, OCTOBER 1869,
MAJOR GENERAL AND
ADJUTANT GENERAL, 1886.

IN THE BOROUGH OF QUEENS

IN THE BOROUGH OF QUEENS

LONG ISLAND CITY

JACKSON AND THOMPSON AVENUES

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin rimmed with granite, rising one foot above the pavement. In the center, on a pedestal of stones, stands an iron urn about 6 feet high; its basin about 4 feet in diameter.

COLLEGE POINT

COLLEGE AVENUE AND THIRTEENTH STREET

CONRAD POPPENHUSEN
1818–1883
FOUNDER POPPENHUSEN INSTITUTE

ARTIST
HENRY BAERER
1837–

AN undraped bronze bust, heroic size, stands on a granite pedestal. The face with a fringe of close-cropped whiskers is turned to the left with the eyes looking straight ahead.

SIGNED: H. BAERER SCULPTOR N. Y.

Given to the City in 1884.

COLLEGE POINT—CONTINUED

INSCRIPTION

POPPENHUSEN

To the Memory
Of
The Benefactor Of
COLLEGE POINT.
ERECTED NOV. 1, 1884.

FLUSHING

AT JAMAICA AND MADISON AVENUES

ELLIMAN FOUNTAIN

ARTIST
UNKNOWN

A granite slab 10 feet high by 4 feet wide. On each side a lion's head, out of which water flows into a basin.

INSCRIPTIONS

ALL MY SPRINGS
ARE IN THEE FOR IN
THEE IS THE FOUNTAIN
OF LIFE

ERECTED
BY THE
PEOPLE OF
FLUSHING IN
THE YEAR
MDCCCXCVI

THIS FOUNTAIN IS
PLACED HERE IN
MEMORY OF
MARY LAWRENCE ELLIMAN
WHO WAS AN ACTIVE
PHILANTHROPIST AND A
WARM ADVOCATE OF
TEMPERANCE REFORM.

FLUSHING PARK—CONTINUED

AT BOWNE AVENUE AND BROADWAY

FOX MONUMENT

(GEORGE FOX)
1624–1691
FOUNDER OF THE SOCIETY OF FRIENDS

ARTIST
UNKNOWN

An irregular block of rough granite, 5 feet by 4 feet at base and rising to a peak; about 4 feet high. One side polished for inscription.

INSCRIPTIONS

HERE
STOOD THE
FOX OAKS
BENEATH WHOSE BRANCHES
GEORGE FOX
FOUNDER OF THE SOCIETY OF FRIENDS
PREACHED JUNE 7th 1672.

ERECTED BY THE FLUSHING HISTORICAL SOCIETY 1907.

FLUSHING PARK

FOUNTAIN

ARTIST
UNKNOWN

A CIRCULAR basin 30 feet in diameter with an iron rim 1 foot high, ornamented at regular intervals with iron urns 1 foot high. In center of basin, an irregular pillar surmounted by figure of Neptune with trident, beneath his feet a shell-shaped umbrella over which the water runs into a large basin. Between the umbrella and basin the pillar is encircled by three mermaids holding hands. Below the basin four figures of mermen.

FLUSHING PARK—CONTINUED

SOLDIERS' MONUMENT

ARTIST
UNKNOWN

A SIMPLE granite obelisk, divided into three sections by double bands of granite, is separated from its pedestal of the same material by a heavy molding, forming an obtuse-angled arch on each side.

INSCRIPTIONS

ERECTED
IN MEMORY OF THE
PATRIOTIC VOLUNTEERS
FROM
FLUSHING
WHO
SACRIFICED THEIR LIVES
IN THE WAR
FOR THE PRESERVATION
OF OUR UNION
1861 1865.

CAPt Wm C. DERMODY
LIEUt EMIL SCHUBERT SGt Wm H. TERRY
SGt ALa A. FOWLER CORP WASHn W. FOWLER

HENRY APEL
JOHN B. BAUER
JOHN BRADY
L. BRUNNEMER
JOHN BUCKLEY
JOHN W. BYRD
JAs BYRNS
THADDs CAMPBELL
JOs CATHCART
VALENt CLINCH
Wm J. CONN
THOs CONNER
BENj COVERT
TITUS CROOKER
HARSn CURTIS
PHILIP DERCKES
JOs A. DOBIECKI
JOHN DOHERTY
JAs E. ELDERD
CHAs ERLING
JAs FEELY
Wm H. H. FIELD
GEo H. FOWLER
Wm GOODWIN

FLUSHING PARK—CONTINUED

CAPt LOUIS BRISKY

SGt BENJ HARPELL
CORP GEO HUNTSMAN
SGt JAS P. SMITH
CORP WM E. JOHNSTON

WM GRIFFIN
LOUIS GROESEL
SETH HARPELL
JOHN HEFERMEHL
VALENt HELFRICH
JOHN HEPPLER
JOHN J. HICKS
JOHN W. HINTSMAN
JOHN HODGES
PATRICK HURLEY
GUILFd JACKSON
THOS JACKSON
THOS H. JENKINS
ROBERT KANZ
JOHN KENALEY
PHILIP KENNA
JOHN KEPPLER
JOS KIERSTEAD
PETER KIMMLER
WASHn G. KNIGHT
PHILIP MAHER
JACOB MANNWEILER
PATRICK MARTIN
THOS McCREADY

CAPt ELIJAH W. PECK

SGT. FREDk WERNER
CORP. JOHN MARA
SGT. ADAM WIRTH
CORP. LORENZO D. WOOD

MARTIN MOORE
EDw L. MURRAY
HENRY NEIMER
MARTIN NIX
ANTHONY PARKS
SAMl G. PORTLAND
ANDw REINHARDT
GOTHARD RENICKER
FRANK RICHTER
CHRISTn SCHATZMAN
GEO W. SCHENCK
DAVID SCHULTZ
ELIAS H. SEAMAN
CHAS D. SMITH
CHAS STADER
JAS STARKINS
JURGEN STERNBERG
J. STEINBRUECKER
JOHN STONEBANKS
CHAS W. TOWNSEND
WILLIS H. TYRRELL
GEO VIX
CARL WIDDEMAN
ROBt WRIGHT Jr

JAMAICA

AT BERGEN AND HILLSIDE AVENUES

SOLDIERS' MONUMENT

ARTIST

FREDERICK WELLINGTON RUCKSTUHL

1853–

On a simple granite pedestal, a winged figure of a woman in bronze, heroic size, is in the attitude of moving forward. Dressed in classic draperies falling in ample folds about her feet, her face is to the front and both undraped arms are extended aloft in front of her uplifted wings. She holds a wreath in her left hand and in her right a palm branch.

SIGNED: F. W. RUCKSTUHL. SCULPTOR. 1896

INSCRIPTION

1861 — 1865

SOLDIERS' MONUMENT

BY

FREDERICK WELLINGTON RUCKSTUHL

FOR DESCRIPTION SEE PAGE 234

AND HILLSIDE AVENUES

SOLDIERS' MONUMENT

ARTIST

FREDERICK WELLINGTON RUCKSTUHL

1853–

On a simple granite pedestal, a winged figure of a woman in bronze, heroic size, is in the attitude of moving forward. Dressed in classic draperies falling in ample folds about her feet, her face is to the front and both undraped arms are extended aloft in front of her uplifted wings. She holds a wreath in her left hand and in her right a palm branch.

INSCRIPTION

1861 - 1865

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ABBREVIATIONS

USED TO INDICATE THE LOCATION OF PAINTINGS

C. H.	City Hall.	B. E.	Board of Education Building.
B. H. R.	Brooklyn Hall of Records.	B. B. H.	Brooklyn Borough Hall.
A. C.	Appellate Court.	C. C. H.	County Court House.
H. R.	Hall of Records (Manhattan).	B. H.	Bellevue Hospital.
B. M. B.	Brooklyn Municipal Building.	Crim. C. B.	Criminal Courts Building.

C. O. Comptroller's Office (Stewart Building).

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